

American Art News

VOL. XVIII. No. 26

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879.

NEW YORK, APRIL 17, 1920

TEN PAGES

SINGLE COPIES, 10 CENTS

MET. MUSEUM CELEBRATION

Owing to the completion of necessary arrangements for the Loan Exhibition to commemorate the Fiftieth Anniversary of the Metropolitan Museum, to open May 8, the building will be closed to the public April 26 to May 7. The Lecture Hall and Class rooms, however, will be open as usual, but visitors are advised to use the 83rd St. entrance.

The special exhibition of works assembled as one of the leading features of the event will comprise many of the Museum's choicest treasures and in addition a number of collectors have volunteered to lend specimens from their collections. Already 80 fine paintings have been secured including examples of such Italian masters as Cimabue, Botticelli, Gentile da Fabriano, Castagno, Vivarini, Mantegna, Bellini, Titian, Baroccio, and Piero della Francesca, such Spanish masters as Velasquez, El Greco and Goya, such Flemish masters as Memling, Gerard David, Van der Weyden and Brouwer, such German as Holbein and Schongauer, Dutch as Rembrandt, Vermeer, and Franz Hals, French as Poussin, Chardin, Fragonard, Pater, Ricard, Corot, Manet, Monet, Gauguin, Renoir, Degas and Cezanne, while the English thus far include Reynolds and Turner. A collection of memorabilia, charts, photographs and plans will be arranged in the Recent Accession Room and in Class Room B, the idea being to show the growth of the Museum's educational and cooperative work.

The exhibition will be open to the public from May 8 through the summer. Admission will be free except on Mondays and Fridays when the usual fee of 25 cents will be charged. During the entire duration of the Celebration, the large Fifth Ave. hall will be elaborately decorated, the designs having been made by McKim, Mead and White who have contributed their services.

FRENCH ART EXHIBIT HERE

A special cable to the N. Y. Times from Paris says—"Under the direction of the French Ministry of Fine Arts a permanent exhibition of French art and artistic production is shortly to be opened in N. Y., and to make the final arrangements Charles Plumet, the famous French architect, has just sailed for America.

Before leaving he disclosed something of his plans and discussed the nature and aims of the exhibition. It is to be housed in a building entirely furnished and decorated with French work of the modern period. America is saturated with French work of the eighteenth century and other great epochs, was one of M. Plumet's declarations, and he makes no secret that the object of the exhibition will be to show French modern work and prove to America that it is better than German.

The basis of M. Plumet's whole attitude toward the national art is that it conforms to national conditions and changes of circumstances. In one concrete example he laid bare his point of view and the folly of French traditionalism. 'Is it not,' he asked, 'most frightful nonsense to make an elevator in the style of Louis XVI?' That is a crime of which French architects have been not infrequently guilty in the last twenty years, but it is a crime which is repeated by the modern school which Plumet represents.

Since 1895, when their period began, they have been somewhat overshadowed by the Germans, who were quick to seize and exhibit what were originally French ideas for modern decoration. Aided by their exhibitions and prizes they succeeded in relegating France to a secondary place, at least in commercial exploitation, and it is with object of recovering the lost ground that taking the lead that M. Plumet is going to N. Y. with the Government's backing to organize the exhibition.

A RENOIR FOR CHICAGO

The Chicago Art Institute has purchased the striking Portrait of Renoir by Albert Durand-Ruel from the N. Y. house of Durand-Ruel.

The building of a permanent gallery, long planned by Lyme, Conn., artists, has been in a picturesque part of that summer town, which is now the all year home of many N. Y. artists. Guy Wiggins, Percival Newau, Everett Warner, Louis P. Dessar, Carleton Wiggins are among the permanent residents. The erection of the building is under the direction of Lawton Barker. Regular exhibitions will be given and they will have a special gallery for works that are to become the property of the town.

FREER GIFT TO GRAND RAPIDS

The Grand Rapids Public Library has received from the estate of Charles L. Freer of Detroit a collection of 165 etchings, reproductions, etc., of the works of Frederick S. Church, two portraits of Mr. Church, by C. Y. Turner, one in charcoal, and the other a halftone reproduction of it, the original of Mr. Church's painting, "Knowledge is Power," and the original also of "The Triad," another of his famous works. Mr. Freer expressed the desire that this collection should come to the native town of Mr. Church.

A POST-IMPRESSIONIST SCANDAL

During February at the Art Salon of Neri at Geneva, Switzerland, an exhibition of works by the dadaistic painters, Gustave Buchet and Christian Schad was held and lectures by the dadaistic philosopher, Dr. Serner, were announced. The large audience that went to the first lecture displayed but little respect and soon showed displeasure by stamping, whistling and rowdyism. To their surprise Dr. Serner stepped from the platform, took the arm of a moving picture star, Francisca Bertini, and began to tango with her. This aroused the anger of the audience who tried to stop the dancers. The dadaistic sympathizers interfered and soon a pitched battle ensued, in which the public tore the pictures from the wall and destroyed them.

A ROW OVER RENOIRS (?)

M. Pierre Renoir, son of the dead French artist, A. Renoir, has stirred up a hornet's nest through and by a letter sent Durand-Ruel in Paris and published by the Bulletin de la Vie Artistique in that city Mar. 15 last. In this letter M. Renoir stated that the 33 oils and the three pastels, attributed to his father and sold at the Anderson Galleries here Feb. 5 last, from the reproductions in the Catalog of said sale he had received, would seem to prove that the works sold were only "clumsy pastiches" of the originals, etc. M. Renoir also said in this letter that the statement in the foreword of the Catalog that the works offered and sold had been the gift of the artist to "une tres intime amie" was not founded on fact.

As another sale of works attributed to Renoir was held last evening at the Anderson Galleries, too late to be recorded in this issue, this incident naturally aroused especial interest in their dispersal.

Mr. C. Lewis Hind, who compiled the catalogs of the Feb. 5 and last night's sale, said to a N. Y. Sun reporter in substance that "he had paid no attention to the cavillings of certain persons who had expressed doubts as to the authenticity of the works sold Feb. 5 last, as it is the way nowadays for somebody to doubt everything, sometimes to the advantage of the doubter," and that "the spirit and beauty of the sketches



THE WINDING PATH (27½x41)

John H. Twachtman

At the Vose Gallery, Boston.

MUNICIPAL ART ACTIVITIES

The Municipal Art Society has just issued an important special Bulletin, devoted throughout to the subject of New York City's War Memorial, the spirit of which is expressed in its own foreword: "The project of an impressive memorial by which N. Y. City will commemorate the men who took part in the Great War is now coming before the citizens in its first aspect of suggestion, drawings and models. This formative stage of the project calls for the most serious thought and critical judgment for which fortunately there is ample time. It is necessary to adopt a systematic and intelligent procedure in planning the location, character and quality of such a memorial as the city really desires."

The subject will form the topic for discussion at the annual dinner of the Municipal Art Society, to be held at the Hotel Astor, Thursday, April 22 next, where speeches will be made by representatives of the city government, the American Legion and the various art societies, and an opportunity given for all those interested and concerned to present their views. The dinner is not exclusively for members of the Society and an invitation is extended to all lovers of art and of the city to attend and participate in this discussion.

Peter Van Veen, with Mrs. Van Veen, will leave their Sherwood studio about May 1 for France, where they will remain until the late autumn. Before their return they will visit Holland and England.

Mr. Charles Carstairs of Knoedler and Co. and valet, were registered on the passenger list of the Finland which sailed last week for Southampton.

were obvious, they were signed by the master, and their pedigree, as supplied by me, seemed entirely satisfactory." Mr. Hind also said that MM. Durand-Ruel, Pierre Renoir and the Editor of the Paris journal "had never seen the works sold Feb. 5, and that their judgment was evidently based on the smudgy illustrations in the sale Catalog and the still smudgier ones in the Paris journal, and that as to M. Pierre Renoir's affirmation that his father had never made any such gift to an intimate woman friend, that he congratulates him on being the one son in history who knows all that his father ever did.

Mr. Hind added that the works sold last night would "be so sold on their merits as delightful, dainty works of art, and that one is invited to decide whether one will buy through his eyes or through his ears and can bid for them as by Renoir or as by somebody else, some amazing Unknown, who ought to be Renoir."

Mr. Mitchell Kennerley, President of the Anderson Galleries, in a published statement said that he backed up Mr. Hind, that he believed the works to be genuine, and would sell them as such, and that "the more 'Experts' who say they are not genuine, the more he would believe they were genuine."

NEW ART SCHOOL AT DENVER

A public spirited citizen of Denver, Colo., has presented that city with an art school, now ready to hold summer classes. Robert Reid will instruct in figure work, and John Carlson in landscape painting.

Mr. G. T. Loo, the well-known Chinese art dealer, of Lai-Yuan and Co., is to sail from Havre today on La Lorraine, returning from Paris to the N. Y. galleries of the firm.

SPRING ACADEMY IN BROOKLYN

(Second Notice)

As was said last week in the first general review of the 95th annual Spring Academy exhibition, now on at the Brooklyn Museum, it would be impossible, especially in these days of high printing and paper costs, and a shortage of the latter, to attempt any detailed notice of the 900 and more exhibits that make up the largest and best Academy display in its history. All that can be done, in two or three reviews, is to speak of those works which most appeal to the writer, and which seem also to be most favorably received by that, on the whole, wise Jury—the general art public. So many works, which, under other conditions, should and would receive notice must be left without such notice, and their producers must not necessarily feel neglected. One may not be lost in a crowd, or even overlooked, but one can not always be singled out for notice in a crowd.

It is gratifying to note that Brooklyn has responded nobly to its honored guest's display—and that on last Sunday alone, some 8,000 people visited the Museum—a marked contrast to the comparatively meagre attendance at past Spring Academies in the Fine Arts Building in Manhattan, while all of a large edition of the Catalog was exhausted. But an Academy exhibition is a novelty to the Brooklynese, and an old story of Manhattanites. Some 30,000 admissions were record to Apr. 14.

Taking the Catalog—this year wisely arranged in alphabetical order—and pursuing one's way from No. 1, Wayman Adams' striking three-quarter length standing portrait of the well-known Phila. artist and art writer Eugene Castello—seen at the last Phila. Academy, comes again for admiration (why its title "The Critic" should be given in the Catalog as "The Cootie" unless this was meant to indicate that this particular critic "gets under the skin" at times) it is difficult to imagine. The portrait is a virile, fine performance. Ernest Albert's two strong landscapes, and another by his son, Ernest Albert, Jr., also arrest the visitor—atmospheric and sympathetic. From Karl Anderson's strong brush come three good figure works, and Clifford Ashley offers one of his truthful, well-painted New Bedford ship and wharf scenes, "Day Before Sailing." Alice Worthington Ball, of Baltimore, shows two of her always clever interiors with figures—well composed and very human, and Antonio Barone is at his best in portraiture in his "Lady in Black." The Beal brothers, Reynolds and Gifford, each show three examples, the former good, solidly painted landscapes at Lawrenceville, N. J., Montgomery, N. Y., and Tampa, Fla., and the latter one of his spirited Circus scenes, and two outdoors with figures, "Huntsmen in the Valley," and "Passing Elephant," also spirited works. Theresa Bernstein has two other typical canvases, "Altar of Liberty" and a good character figure work, "The Bohemian." Louis Betts sends his delightful young woman figure, "Margaret," and Murray P. Bewley an also charming portrait of a child, "Elinor." George Biddle and Olive Black have, respectively, two and three examples—the former a figure work and a fine landscape and the latter three landscapes which reflect and more than reflect her able master, Bolton Jones. There are air and light in Alexander Bower's California views, and George P. Boynton's three-quarter length seated portrait of that Dean of art lovers, John Elderkin, is admirable and a perfect likeness.

Many Good Landscapes

To Sophie Brannan must be given a high place for her three fine strong landscapes, full of light and air, and delicious in color—among the best landscapes shown—and Olaf Brauner also deserves high praise for his "Portrait of a Young Woman," and especially for his coast scene and marine, beautiful in color, "Isle of Shoals." Harry Britton and Benjamin C. Brown are also in the first rank of successful landscapists showing, as is Roy Brown, whose good art grows better every year. Four examples of that brilliant colorist and exceptional painter, George Elmer Browne, must not be missed, and one is compelled to pause before George M. Bruestle's three landscapes, all invested with that good atmosphere and fine color the artist knows how to paint. Howard Russell Butler has three examples, two Western subjects, and one of his favorite Maine coast, and Emil Carlsen shows one of his steely gray diaphanous coast and marine scenes, "The Shoals," through which the cold Baltic wind blows, John F. Carlson's "Snow Mantled Hills" is a large, finely conceived and strongly painted land-

(Continued on Page 2)

DURAND-RUEL

New York - 12 East 57th Street
Paris - - - 16 Rue Laffitte

E. GIMPEL & WILDENSTEIN

HIGH CLASS

OLD PAINTINGS

TAPESTRIES
WORKS OF ART
Eighteenth Century
FURNITURE

647 Fifth Avenue, New York
Paris: 57 Rue La Boetie

**Picture, Studio and
Gallery Lighting**

EXPERT ADVICE

L. P. FRINK, Inc.

24th St. and 10th Ave., New York

Frank K. M. Rehn

Specialist in

AMERICAN PAINTINGS

6 West 50th Street NEW YORK

TOUCHSTONE GALLERIES

EXHIBITION OF OILS BY

KATHLEEN HOULAHAN

APRIL 19th to MAY 10th

11 West Forty-seventh Street, N. Y.

The Home of Old MastersWhere you can find Rare Paintings
from the 13th to the 20th Centuries**WESTON GALLERIES**

622 LEXINGTON AVE.

NEW YORK

Telephone Plaza 4028

**CARSON PIRIE SCOTT
AND COMPANY**

CHICAGO

Announce an Exhibition
of
Important Paintings
by

**AMERICAN
MASTERS**

It is our purpose, in this display, to
present paintings representative of
the best period in each artist's work

George Inness William Keith
R. A. Blakelock H. W. Ranger
J. H. Twachtman A. H. Wyant
Bruce Crane H. Golden Dearth
Ballard Williams

The Galleries

Fifth Floor

DEMOTTE of PARIS

27 RUE DE BERRI

cordially invites you to visit his new American branch

at

8 EAST 57th STREET
NEW YORK

Second Door from Fifth Avenue

OBJETS D'ART
SCULPTURES
TAPISSERIES
PRIMITIFS

TABLEAUX DE MAÎTRES
MEUBLES DE PÉRIODES
TEXTILES
IVOIRES

*All antiques of guaranteed authenticity***SPRING ACADEMY IN BROOKLYN**
(Continued from Page 1)

scape, and Eliot Clark's three landscapes are a delight—so true and with something of Constable in their cloud masses and shadows. Frank S. Chase sends two good landscapes, full of feeling for "the open," and Allen D. Cochran and William A. Coffin are well represented by landscapes, the latter especially to be commended for the fine distance and feeling of space in his "Stoyestown Valley, Pa." Alpheus Cole, the figure and portrait painter, is at his best this year in his presentments of young Henry Richmond and Miss Henrietta Pesca and his two color arrangements, "Orange and Blue" and "Lady in Pink." The "Portrait of Miss Anne Mallet" and of "Dr. Dall," by Wilford Conroy are unusually good, the last a trifle too academic. C. C. Cooper shows a flower piece, a street scene and a fine portrait—proving, if such were needed, his exceeding versatility. Three typical Indian figure works come from Irving R. Couse. John Costigan has been mentioned as a prize winner with his excellent figure, and outdoor "Gossips." Bruce Crane is finely represented by two lovely tonal characteristic landscapes, and Edward Cucuel sends one of his outdoors with figure in sunlight, attractive, but not up to his recent work at Phila., and the Howard Young galleries. A large, finely colored landscape, "Moonlit Stream" comes from Frank de Haven's able brush, and William R. Derrick shows three typical, well lit and atmospheric landscapes.

Sydney Dickinson is always a surprise, and sends this year six canvases, which arrest the attention and will lead to discussion. His "Dawn" and "The Casement" are really extraordinarily striking and good female Nudes, finely drawn and posed, and good in expression but the flesh tones are waxy and unnatural. His three portraits—one of himself, in a somewhat awkward pose, are all well painted and drawn. There are three charming landscapes by Edward Dufner and a striking Portrait of a Boy Scout by Frank Du Mond. Space and time will not permit of further notes this week.

James B. Townsend.

Woman Painters and Sculptors Display

The South gallery and Academy room which remained uninjured by the fire at the Fine Arts Building, 215 West 57th St., in January, have been selected by the Woman Painters and Sculptors Association for their 27th annual exhibition through May 1. Some 200 works comprise the display, which is approximately the number shown last year when all of the galleries were available, but when so much space was monopolized by the exploitation of embroideries and other interior decorations, to the effacement of paintings, as to cause such dissatisfaction among the members whose works were "accepted," but not hung, owing to lack of wall space. The National Arts Club Prize of \$100, given by Mr. John G. Agar for the best work in the exhibition, was awarded to Bessie Potter Vonnoh for her sculpture "Water Lilies"; the Helen Foster Barnett prize for the best sculpture went to Alice Morgan Wright for her "Bas-Relief," and A. Albright Wigand's thoroughly good "Convalescence" captured the \$50 award, offered by the Association for the best painting. The National Association

medal for landscape, went to Hester Miller for her "Landscape" and the Association's sculpture medal was awarded to Frances Grim's for her graceful, refined and well modeled "Portrait-Bas-Relief."

In general character the exhibition scarcely reaches the standard of some of the Association's previous shows. There are no works by Cecilia Beaux, nor Lydia Field Emmet, nor any examples of Helen M. Turner, Louise Heustis, Helen Watson Phelps, Evelyn Longman or Malvina Hoffman to lift the show above the commonplace, albeit that many good works grace the display.

There is a "Portrait of an Old Lady" by Constance Curtis, in a prominent place in the South gallery, that gives distinction to the wall it occupies, and a work of good design, color and balance is Marion L. Cooke's "The Knitting Girl," in close proximity. "Late Afternoon," by Jane Peterson, is one of her brilliant, personal canvases, and "In the Days of Minstrelsie," by Clara W. Parrish, in the same gallery, does her credit. Anna Fisher's "Autumn" is a decorative composition, good in color and arrangement, and Helen McCarthy's "Portrait of Miss D." has a dignified pose and thought in the composition. There is good character in Christine Herter's "A Frenchwoman"—typical, serene and well modeled. Of fine quality and color is Mrs. Stephen Wise's "Portrait of a Girl" and well drawn and composed is Lee L. Kaula's "The Green Shade." Interesting design characterizes Alta West Salisbury's lovely tonal "Nocturne," and Jennie Gallup Mottet's "Lazy Morning" evidences seriousness of purpose and is sincere in color and form. "Coast of Maine" by Susan Ketcham is proof of her knowledge and understanding of her subject. There are brilliant color and a charm of romance in Virginia Wood's "Portrait in Colonial Costume." Zulma Steele displays action, character and interesting composition in "Verdun—1919," and Martha W. Baxter's "Henry C. Pavitt (Private)" is dignified and well composed. Bertha Menzler Peyton conveys a feeling of brilliant sunshine and true atmosphere in her boat composition, "Anchored." Isabel Cohen's "Chrysanthemums" is a lovely decorative work. "Portrait, R. B. B." by May Fairchild, is excellent and there is good work in the "Portrait of Mrs. C." by Clara MacChesney.

Other interesting canvases are by Alice P. T. de Haas, Sara Hess, Constance Cochran, Edith Penman, Elizabeth Knowles, Theresa Bernstein, Alethea H. Platt, Gladys Wiles, Alice Beach Winter, Margaret Huntington, Olive Black, Emma Lambert Cooper, Christine Morton and Josephine Lewis. The miniatures are few, but of a high order, and include examples of Clara Howard, Lydia Longacre, Cornelia Hildebrandt, May Fairchild, Berta Carew and Rosina Boardman. The sculptures include works by Annetta St. Gaudens, Alice Morgan Wright, Bessie Potter Vonnoh, Elizabeth Theobald, Nessa Cohen and Maude S. Jewett.

Elizabeth Cady Stanton gave a charming reception and tea two days of last week at her studio in the Vandyck, to exhibit the work of a 1920 Portrait Class of which Luis Mora is the instructor. Several of the students displayed decided promise in their work. Among the exhibitors were Beatrice Beard, Adelaide Herrick, Emily Hoystadt, Ellen S. Kellogg and Violet Gordon King.

FOR SALE

A PRIVATE COLLECTION OF

PORTRAIT MINIATURES

Comprising about 150 examples of the Early American and European schools, and covering a period of the limner's art from 1700 to 1860. Among the American artists represented are: John S. Copley, Robert Fulton, C. B. F. de St. Memin, C. W. Peale, George Freeman, Charles Fraser, Alvan Clark, M. J. Russell, John Doyle, etc., etc. The English school embraces examples by Richard Cosway, Nathaniel Plimer, George Englehart, John Smart (the elder), Nathaniel Hone, Sir W. C. Ross, Sir W. J. Newton, Jeremiah Meyer, etc., etc. All of the miniatures are in contemporary frames and lockets, many of which are of gold, plain and jewelled. The collection is offered for sale "EN BLOC" including the old fashioned mahogany wall cabinets in which it is displayed and may be viewed at the home of the owner in Brookline, Mass., by appointment only.

ALSO SEVERAL RARE AND INTERESTING FAMILY PORTRAITS PAINTED IN BOSTON, MASS., BETWEEN 1718 and 1800. For appointment address MRS. M. DAVIS, 30 Webster Place, Brookline, Mass.

Messrs. E. & A. Milch

HIGH CLASS

AMERICAN PAINTINGS

108 West 57th Street

Next to the Lotus Club

W. LAWSON PEACOCK & CO.

ANCIENT and MODERN

PICTURES

48, Duke Street, London, S. W. 1

Cables: Collective, St. James', London

WM. B. PATERSON

and CARFAX & CO. (Ltd.)

Pictures by Old Masters
Chinese Pottery and Paintings

5 OLD BOND STREET, LONDON, 1

LEGGATT BROTHERS

By appointment to H. M. King George V.
His late Majesty King Edward VII and
Queen Victoria.

Pictures, Drawings and Engravings

30, ST. JAMES STREET, S. W. 1
and 62, CHEAPSIDE, E. C. 2, LONDON

**JOHN GLEN
DEALER IN OLD PICTURES**

of the

English, French, Dutch

and Italian Schools

3, Bennett Street, St. James's, London, S. W. 1

Dealers invited to inspect

Agents for "ART IN AMERICA"

BROMHEAD, CUTTS & CO., Ltd.

Dealers in

PICTURES, PRINTS and DRAWINGS,

PUBLISHERS, AGENTS and VALUERS

18 CORK STREET, LONDON, W. 1

Telegrams: Bromcutts, Reg. London. Telephone Gerrard 8637

Overseas Wholesale Buyers

of

100-years-old Duty Free

MASTER OIL PAINTINGS

may obtain photographs and prices

from

DYKES & SONS

Expert Picture Collectors

61, NEW BOND ST., LONDON, W. 1

GENUINE ANTIQUE

Rare & Early Period

FURNITURE

SPECIALIZED IN BY

R. SHENKER

70, Red Lion St., Holborn London, W. C. 1

The Scottish Gallery

(AITKEN DOTT & SON)

26, Castle Street, Edinburgh

FINE ORIGINAL ETCHINGS

by

Zorn, Forain, Bauer, Bone, Cameron,
Legros, Haden, Macbey, etc.

PAINTINGS

of the Scottish, Dutch and French Schools

Correspondence Solicited

Cable Pictures: Edinburgh

Bruton Galleries Ltd.**PICTURES**

OLD AND MODERN

9, Bruton St., Bond St., London, W. 1

Important Examples of
**OLD
CHINESE PORCELAIN**
from
GORER OF LONDON
on Exhibition at
Parish, Watson & Co., Inc.
American Representatives
560 FIFTH AVENUE NEW YORK
Entrance as hitherto through Dreicer & Co.

Weir Memorial Exhibition

A memorial exhibition of paintings by the late J. Alden Weir is on at the Century Club through April 26. A decided change for the better now characterizes the Club exhibition, largely due to the beneficent activities of Augustus V. Tack. Following closely upon a fine display of Twachtmans this present show comes as a worthy successor. Facing the gallery entrance is a bronze bust of the artist by Olin Warner, done many years since, and around the walls 39 canvases of his different periods, 11 loaned by the widow and the rest by different art galleries and collectors, notably Messrs. Duncan Phillips and Charles L. Baldwin. Some of the finest belong to Mr. Phillips, in particular, "Pan and the Wolf," a sylvan scene of rare distinction and charm, also "Woodland Rocks" with monumental quality, and the solidly painted, reposeful girl "Knitting for Soldiers." A portrait of great merit is "A Gentlewoman," the property of the National Gallery, another entitled "Portrait of Miss Dell" is owned by the Corcoran. "A Connecticut Farm," one of the artist's earlier paintings, conjures up memories of Troyon and Millet. In this one notices a certain blackness in the shadows, a fault which disappears entirely in Weir's later work. "Portrait of Ryder," Academy-owned, is also on view. Especially fine in tone is Mr. Baldwin's canvas "Three Trees." "A Bit of New England" is somewhat too green and too cold, in contradistinction to "The Fishing Party," where a beautiful sky sheds a tender, silvery light upon the foliage. It is very opportune to hold a commemorative exhibition of this distinguished artist's work and the task has been performed by the Century Club's committee with dignified efficiency.

Maurice Fromkes at Macbeth Galleries.

Maurice Fromkes' exhibition of some 15 recent canvases at the Macbeth Galleries, 450 Fifth Ave., through April 24, shows an advance in quality, solidity and design over any of his former displays, not excluding his good show held at the Reinhardt galleries two years ago. His portraits are distinguished, his landscapes exhale poetry and his still life subjects are the acme of fine artistic quality and cultivated imagination. He displays good taste in choice of subject and his execution is sincere and able. "Mrs. Francis Storer," in a green gown, against a dull gold background, is a distinctive accomplishment, "Japanese Pussy Willows," an attractive woman clad in warm gray, with accessories of the same tone, relieved by a rose-colored hat, cleverly balanced by a complementary green vase on a nearby table, has dignity. "Black and Gold," a high bred woman in a black evening dress with shoulders of shimmering flesh above the low cut bodice, enhanced by a background of gold, has distinction and charm. There is a cameo-like quality in the face of the little girl in "Her New Dutch Cap," tenderly modeled and fine in color; there is nothing of hardness in the painting. "Breath of Autumn" and "The Rookeries," are the landscapes painted in joyous appealing color and with attractive design. "An Ancient Belle," is a well composed antique Chinese image of a woman. Of soft rose tones it is placed amid surroundings of subtle grays, relieved by a graceful vase of tender green.

Bakst's Dolls and Mrs. McNamee's Portraits

Two interesting exhibitions are on at 556 Fifth Ave. through April 24. Leon Bakst holds the walls of the two upper galleries with a collection of watercolor drawings and stage decorations, expressing humor, satire and terse imagination, but all indicating long study and serious purpose. The group of figure works portraying "The Good Humored Ladies," all of which are redolent of the artist's sense of humor, include such subjects as "A Masked Musician," "A Beggar," "Le Commandant Faloppa."

The Doll Shop series is as imaginative as it is amusing and satirical, and includes "A Street Peddler," "A Coachman," "Proprietor of The Shop," "Daughter of An American," "A Watermelon Seller," "English Lady," "A Sailor," and other equally entertaining subjects. Then there is the "Sleeping Beauty" series quite as interesting and several portraits, drawings and genres. A portrait drawing of Mrs. Felix Doubleday is a remarkable presentation of a beautiful woman. The artist's stage decorations, which include scenes for "Helene de Sparte," "Les Papillons," "Hindou," "Alladin" and "Pisanella" are less interesting than his figure compositions.

Dorothy Swinburne McNamee's "Portrait Drawings of Children" in one of the lower galleries, is a happy accompaniment, in point of interest to the Bakst show. The artist has unusual sympathy for child character and renders it with marked skill. Among her sitters she numbers such names as Doris, Adaline and Horace Havemeyer, Betty Maitland, Knapp J. Watson, Lila, Electra and Samuel Webb, Ann Sims, Betty and Dickey Baldwin, Ellen Wilson McAdoo, Hope Noyes, Florence Crowell, and Walter and Raymond Sterrett and many other children of prominent families.

Charity Art Show at Canessa Gallery

An exhibition is on at the Canessa Galleries, No. 1 West 50 St., to May 1, for the benefit and under the patronage of the American Free Milk and Relief for Italy. The famous upstairs gallery, formerly the home of the Altman collection, has been completely filled through its stately length of 130 ft. with antiques of the XIV, XV and XVI centuries, mostly Italian, but varied with examples of French, Flemish and Greco-Roman art of the I, II and III centuries, B. C. Notable pieces by world-famed artists and craftsmen include a bronze bas-relief of the great Colleoni, in helmet and coat of mail, the work of Leopardi, 1522; an Italian sideboard, XV c. by Giovanni d'Udini; a small Greek marble Venus found in Spain; a XVI c. triptych by Orcagna; multicolored XV c. and XVI c. faences; an "Adoration of the Magi" XIV c. by Stefano d'Zevio; a fine figure in terra cotta by della Robbia, a youth with crossed arms kneeling in adoration; a beautiful marble loaned by Caruso, a "Virgin and Child," XVI c. by Tullio Lombardi; a Maenad frieze II c. B. C., Alexandrian art of particular interest; a Senator portrait in rich color by Tintoretto; and a decorative oval portrait in marble bas-relief of Doria Colonna by Bernini, formerly in the Colonna villa at Naples.

Other interesting exhibits include a large Flemish tapestry representing the oft-told story of Aeneas, handsome specimens of XVI c. pottery from Rhodes and Damascus, a "Virgin and Child" by Sansavino, a wooden effigy of St. Barbara with her emblems, a strong portrait of Vincenzo Alessandri by Vittoria, XVI c., a Florentine fresco by Fra Bartolomeo and a richly painted "Virgin and Child" by Van der Weyden.



LE THÉ (1917)
Albert André

At Durand-Ruel's

Percival Rosseau at Levy Galleries

After spending several months in the hunting country of North Carolina, Percival Rosseau has returned to N. Y. with a collection of his well known hunting dog pictures, which he is showing at the John Levy Galleries, 559 Fifth Ave., through April 24. A lover of dogs and himself a huntsman, the artist portrays his subjects with the utmost sympathy and understanding. The present display includes some of his favorite canine friends in new aspects. "Little Mack," is one of his favorite sitters, and is grouped with the splendid specimen "Prince Holt." Both are alert, eager and alive for prey. "The Cooling Stream," a group of painters, is refreshing in composition, color and arrangement. "Sunset, Bob Pointing, Ned Backing," showing the two dogs in watchful attitude, amid colorful landscape, is one of the artist's finest examples. "Edge of the Cornfield, Little Mack and Miss Freckles," "Boy and Beau," is fine in expression as is "Over the Fence and a Point Mary Jane, Brush Backing," "Three for One," "Kirk's Master's Boy and Mainside Beau backing," "Bob and Ned on Shingles," "Assie Danstone and Dick."

EMILE PARES

Importation et Exportation
Objets d'Art, Tapisseries, Sculptures,
Pierre, Bois, Meubles et Soieries.
15 QUAI VOLTAIRE - - PARIS

Thumb Boxes at Salmagundi Club

The annual exhibition of Thumb Box Sketches, at the Salmagundi Club, 47 Fifth Ave., on to April 25, includes 470 numbers. The Turnbull prize of \$100 went to Everett L. Warner, for the best group of pictures in the exhibition, all farming scenes. The Vezin prize of \$100, was awarded to Charles S. Chapman, for his "East," an Oriental and his "Hookah," while the Porter prize of \$50 went to Benjamin Eggleston for his "Cornfield," a delicately colored landscape.

Henry E. Bedford, a new member of the Club, is pleasingly represented by four bright and sunny winter scenes. Warren Davis is more than usually graphic in his nude female figure, Norwood MacGilvary, is poetic in two of his exhibits, James G. Tyler shows two characteristic marines and G. Lawrence Nelson sends three examples, "Spring in the Bronx" is the motif of Gustave Wiegand's exhibit, G. Glen Newell and Edward C. Volkert, both send cattle pieces, Roy Brown decorative works, Robert H. Nisbet has utilized the paintable Conn. country, George I. Conroy, the policeman.

STUDIO FOUNDED
IN 1840 ESTABLISHED IN NEW YORK
SINCE 1907
ROUGERON
94 Park Avenue, between 39th and 40th Streets
PICTURE RESTORATION
Highest References from Museums, Collectors and Picture Dealers

The Gorham Foundries

give to the casting of life size, colossal and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

Particular attention is being given to the patining of statuettes.

The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

Correspondence Solicited

THE GORHAM CO.
FIFTH AVENUE and 36th STREET
NEW YORK

Four Artists at Montross'

The paintings on view at the Montross galleries, 550 Fifth Ave., through April 30, are of more than current interest as they represent the early work of men—Arthur B. Davies, William J. Glackens, Robert Henri and Maurice Prendergast—who have since become famous in the modes of expression they have chosen to exploit. Although many of the canvases were painted over fifteen years ago, they betray the personal viewpoint in which each has succeeded. The work of Arthur B. Davies, who is represented by four examples, evidences of the imagination and romantic tendencies that have ever marked his canvases. "Invitation to the Voyage," richer and lower in tone than his present themes, radiates the poetry for which his art is noted. "Clustering Summer," a group of three heavy nude women, unlike his more recent sylph-like nymphs, shows his mastery of line and able drawing. Robert Henri's "The Fisherman," "Ballet Dancer" and "White House," display his breadth of view and fine color, albeit that they exhale more sentiment than much of his later work. "Girl in Black and Gray," is much the same as his present portraits, virile, brilliant in color and vigorous in handling. Maurice Prendergast evidences in his "Pincian Hill," "A Silver Morning" and "St. Malo," his love for design, although they are not as strong in contrasting color as his later attempts. "The Flying Horses," is an impressive canvas, full of action and with an interesting pattern.

In addition to this exhibition, one of the smaller galleries is devoted to a collection of pastels by Marsden Hartley, who since his last display some years ago, has added to his always good color and design, more definite form and decision of pattern that heighten the quality and importance of his work. The examples on view were painted on a recent visit to New Mexico and portray the light, color and design of the locale from an interesting personal viewpoint and much artistic feeling. In this room there are also a group of carved panels by Charles E. Prendergast, beautifully drawn and in high-keyed decorative colors.

Willard Paddock's Sculptures

On the upper floor of the John Levy Galleries, Willard Dryden Paddock is showing a group of his recent sculptures through April 24. Graceful, girlish figures he has employed as models for fountains, sun dials and general garden decorations, and these he has succeeded in presenting in a personal manner with rare taste. In addition, he displays his ability for portraiture. In his bust of "Col. Wm. Barbour," he obtains fine character proportions. In the portrait of "Mrs. P. A. Hearst," he has portrayed the strength, dignity and settled poise of an interesting type of womanhood. "Dean McNulty," replica of the bronze owned by the Entre-Nous Society, is a well-modeled work, firm in expression.

LAI-YUAN & Co.
C. T. LOO

557 Fifth Avenue, New York

**Chinese
Antiques**

BRANCHES

PARIS—SHANGHAI—PEKIN

**HOWARD
YOUNG
GALLERIES**

Important Examples by
**AMERICAN
FOREIGN
MASTERS**

620 Fifth Avenue
at Fifth Street
New York

AMERICAN ART NEWS

Entered as second-class matter, February 3, 1909,
at New York Post Office under the Act,
March 3, 1879.
Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.
AMERICAN ART NEWS CO., INC.
Publishers
15-17 East 40th Street
Tel. 7180 Murray Hill
JAMES B. TOWNSEND, President and Treasurer.
15-17 East 40th Street
REGINALD TOWNSEND, Secretary.
15-17 East 40th Street

SUBSCRIPTION RATES	
YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

WHERE ART NEWS MAY BE OBTAINED IN NEW YORK
Brentano's - Fifth Ave. and 27th St.
E. H. & A. C. Friedrichs Co., 169 W. 57th St.
WASHINGTON
Brentano's - F and 12th Streets
BOSTON
Vendome News Co. - 261 Dartmouth St.
CHICAGO
A. C. McClurg - 218 Washington St.
CHARLESTON, S. C.
Hammond's Book Store - Broad St.
MONTREAL
Milloy's Book Store, 241 St. Catherine St. W.
LONDON
Art News Office - 17 Old Burlington St.
Bottom, News Agent,
32 Duke St., St. James, S. W.
PARIS
Chaine & Simonson - 19 Rue Caumartin
Vol. XVIII APRIL 17, 1920 No. 26

CHANGE OF ADDRESS

When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

ART AND BOOK SALE CATALOGS—The American Art News, in connection with its Bureau of Expertising and Valuation, can furnish catalogs of all important art and book sales, with names of buyers and prices, at small charge for time and labor of writing up and cost of catalog when such are de luxe and illustrated.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

THE APRIL BURLINGTON

The April number of the Burlington Magazine of London, just received is an unusually interesting issue. Mr. H. F. E. Visser contributes the opening article, "Some Parallels between Western and Far Eastern Art," with illustrations, proving how such Western artists as Guys, Seghers and Van Gogh were influenced by the Japanese, and, per contra, how the Japanese master, Sesshu, found, and others of his fellows, an inspiration in Western art. The second article is by Andre Salmon on "Negro Art" and this is also well illustrated. Mr. S. J. Camp writes on "Seven Centuries of European Arms and Armor"; Mr. D. S. McColl on "A Toutin in the Wallace Collection"; Mr. R. L. Hobson has a ninth paper on the Eumorfopoulos collection of early Chinese potteries, and Mr. Cyril G. E. Hunt has a second paper of "Studies in Peruvian Textiles."

There is an article on Richard Wilson at Brighton, illustrated with three beautiful half tones of typical landscapes by the early English landscape master—the originals in the collection of Wilsons owned by Capt. Richard Ford. The customary monthly Chronicle, and letters from Mr. John Platt of N. Y. on Korean pottery and Mr. Owen S. Scott on the new El Greco in the National Gallery, complete the number.

The Burlington can be obtained from the sole American agent, James B. Townsend, 15 East 40 St., N. Y.

"FIFTH AVE WEEK" A FAILURE

The so-called "Fifth Ave. Week," which was expected by its promoters to stimulate business along that thoroughfare, resulted only in disappointment, and not only were the decorations of the shop and store windows, with few exceptions, meagre and, also with few exceptions, inartistic, but the hoped-for public attendance and interest did not materialize. Rain on two days and gloomy and unseasonably cold weather on others, added to the disappointing result.

It is noticeable that not a single award of the Committee went to an art dealer on the avenue, although several had attractive pictures in their windows and evidently endeavored to enter into the spirit of the plan. We did not favor the idea from the first, but it seemed ungracious to adversely criticize an undoubtedly well meant attempt to heighten the attractiveness of the famous street, if only temporarily. The result is as we thought, and now that "Fifth Ave. Week" is no more, may we express the hope that it will not be repeated. Dealers and other merchants along the avenue, to use an English expression, are "fed up" with parades and requests to decorate and illuminate their windows, galleries and stores. Fifth Ave. does not need any such "booming." It offers a perpetual "Fair" in itself. The idea of a special week—is all right perhaps for Greenwich Village or Yorkville—for Rockville Centre, Tottenville or Podunk, where "Old Home Weeks" flourish and persist—but the "Fifth Ave. Week" idea was parochial and provincial.

SUN'S CRITIC ON ACADEMY

Editor American Art News,
Dear Sir,
In the N. Y. Sun and Herald of Sunday last, the art writer or critic of that daily, Mr. Henry McBride, and over his own signature, wrote of the 95th annual Spring Exhibition of the National Academy of Design, now in progress at the Brooklyn Museum in the article I enclose and which I respectfully request you to reprint for the information of the many artists and art lovers which your journal reaches, and especially those New Yorkers, throughout the country and in Europe, who may not have seen the Sun's article.

I make this request, for it is high time that the American art world should ask whether the large public which so great a journal as the N. Y. Sun and Herald reaches, should be deprived of virtually any review or notice of what the Academy, which alone in America, kept alive the interest in art through many long and barren years, and which, after all, is one of the few American art Institutions universally respected and supported by artists and art lovers—has done and is doing. This year the Academy, forced to hold its annual exhibition in Brooklyn through the burning of the Fine Arts Building—has been enabled to give space to nearly a thousand exhibits—and yet this very Mr. McBride, who has been a persistent antagonistic critic of the old Academy in every way—has belabored it for years because it did not give space to deserving artists, now that it is enabled, for the first time in years to do so—he dismisses what the press in general has united in proclaiming an unusual and successful exhibition—with a silly essay on "Tea drinking, etc." What I would ask is whether or not you think this writer or critic is fair, to say the least, to his employers and the readers of the Sun and Herald, as he is presumably paid to conduct the art columns of that great daily, and to give its readers the news of the art world, with or without adverse or kindly criticism. Yours very truly,

Academian.

N. Y., April 12, 1920.

The Offending Article

"The tea that was served at the 'vernissage' of the Spring Academy was a good idea. It seemed to be much appreciated. I saw bits of lemon floating in the cups of those fortunate enough to obtain tea. I do not think there was the alternative of cream. There was no bread and butter, or

cake, just biscuits. I got two of the latter. They had been made, of course, by machinery and were perfect.

Thanks to this refreshment, there was an air of festivity to the Academy's private view that is sometimes lacking in these entertainments. To be sure, the journey to Brooklyn gave the affair a lark aspect to those native to or inured to N. Y. It may have been that as much as the tea—after all, it was a plain tea—that put people into such a good humor. The Brooklyn Museum is situated upon a knoll—if that word is not too rural—and gets ozone when there is any. On Tuesday there was plenty. Big clouds filled the sky, swelling literally at times so that they obscured the sun, but in alternate movements the sun rent them asunder with vim enough to suggest that light had come forever. With these changing skies there was a swooping wind that tossed several academical hats skyward and played pranks with skirts that had been intended to be prim. To walk at all on such a day was like playing a game, so the elderly academicians and their wives entered the museum in a somewhat breathless, battered state, with pink strawberry marks in each cheek and a disposition to grin. As for the young people, they felt positively mischievous, but it went, of course, no further than that. Young academicians are unlike other young people. They early learn control. Sometimes they learn nothing else.

"But the tea! If you believe, as some did, that it was the tea that created the atmosphere, and if it was atmosphere rather than mere ozone! It certainly was the tea, at any rate, that impelled young Mahonri Young to inquire if it were true that in the good old days of the J. G. Brown Academy the 'vernissages' opened with something stronger than tea. So far away those days seem, and so unreal, that I could not be certain whether those legendary 'stags' were consecrations of the Academy or of the Watercolor Society, but they did occur in the old Academy building, and were slightly stronger than tea. In fact—and this shows the harm in raking over the dead leaves of the past—it was München.

"It was about the only time in the whole year that impecunious art students came in contact with the genuine imported München, and the intrigue that was loosened in the effort to get cards—for none but exhibitors or members were supposed to enter—can be imagined easier than described. And there were clay pipes with long stems, tobacco, ad lib., cheese sandwiches and salads! Why many a man became an academician purely and simply to attend those stags. There was something in being an artist in those days. And if the Academy thinks at all of prestige and how to regain it, it might seriously consider the reestablishment of as much of the function as the laws allow.

Henry McBride.

OBITUARY

Charlotte E. Field

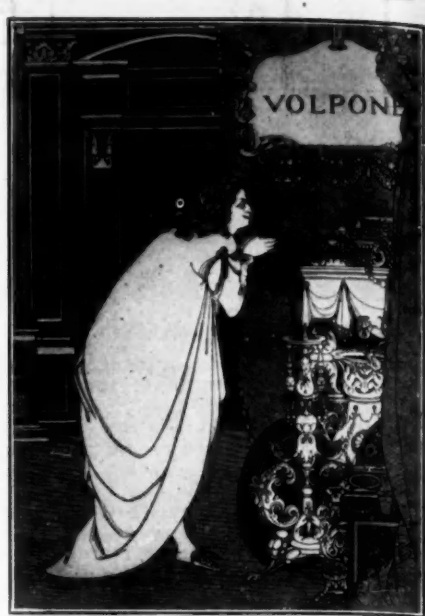
Mrs. Charlotte E. Field, an artist and for several years President of the Brooklyn Society of Miniature Painters, died on April 8, at her home in Brooklyn, aged 82. Mrs. Field was twice married, her first husband having been William C. Beattie. In 1887 she married Theodore W. Field, who survives her with two sons, Kenneth P. and Wilfred P. Beattie.

Ferdinand Roybet

Ferdinand Roybet, the eminent modern French figure painter, died in Paris April 1 last, aged 80. He was born at Uzes, France, in 1840, and was a pupil of Vibert at the Beaux Arts in Lyons. He went to Paris in 1864 and made his first exhibit at the Salon the following year, although he first specialized as an engraver. His work attracted attention from the first, from its fine and strong draughtsmanship, brilliant color, the lifelike expression of his subjects, and a certain dash, which showed the influence of Franz Hals. In fact, he has been called "The Modern Franz Hals." He delighted most in the portrayal of XVII century Cavaliers whose rich and picturesque costumes appealed to him, just as strongly as the Algerian skies and color which he depicted in a masterly way. One of his earliest and most successful works, "The Tric Trac Players," is in the Vanderbilt collection, as also his "Musical Party" and "Drinking Song." The Metropolitan Museum also owns one of his finest canvases. His "Cock Fight" was in the John Taylor Johnston collection.

Laurent Honoré Marqueste

Laurent Honoré Marqueste, the sculptor, died in Paris April 6. He was born in Toulouse in 1850. He was a pupil of Joffroy and took the prize for sculpture at Rome in 1871. His first exhibit at the Salon in Paris was in 1874. His work includes a statue of "Geography" for the façade of the Sorbonne in Paris, "La Cigale" and "Racine," which stand in the foyer of L'Odeon in Paris, and a statue of Victor Hugo, in the Sorbonne. M. Laurent received medals from the Sorbonne in 1874 and 1876, a medal from the Paris Exposition in 1878 and was decorated with the Legion of Honor in 1884.



FRONTISPIECE TO BEN JONSON'S VOLPONE

Aubrey Beardsley
A. E. Gallatin Collection at Gimpel & Wildenstein's.

Beardsley Drawings Shown

A loan exhibition of original drawings by Aubrey Beardsley is now on at the galleries of E. Gimpel and Wildenstein, 647 Fifth Ave., until May 1. One-half of the exhibition—21 numbers—are from the collection of Mr. A. E. Gallatin, the remaining 18 being owned by Messrs. H. C. Quincy, William M. Ivins and Mrs. Payne Whitney. No one denies Max Beerbohm's claim that Aubrey Beardsley dominated his immediate epoch, and of recent years several exhibitions have been held here in America, but this is the first in which all the drawings are American-owned. Quite recently the Beardsley "flair" attracted renewed attention from the fact that a certain N. Y. bookseller showed a collection of several unrecorded and crude Beardsleys which aroused much discussion and altercation in art circles, inasmuch as their provenance was unexplained. The present exhibition only strengthens the opinion of the "doubting Thomases" as regards the previous display. The fanciful precocity and genius revealed in these black-and-white designs are once more attested in the interesting selection on view, comprising many chapter headings for "Le Morte Darthur," "Alvary as Tristan," "Klafskey as Isolde," "Molière," etc. The surety of drawing and fine sense of style, added to rich inventiveness, plus a wonderful feeling for texture, make even fragments as important as his most finished work. One of the chapter headings for "Le Morte Darthur" has been most tastefully employed on the outside of the catalog.

Charles Alvah Walker

Charles Alvah Walker died suddenly Sunday last, April 11, at his home in Brookline, Mass. Born at London, N. H., in 1848, he moved early in life to Chelsea, where he lived until 1900, when he moved to Brookline. While engaged in scientific research work at the Peabody Academy of Science at Salem, he developed a talent for both wood and steel engraving and the latter became his profession for many years. In etching he won a notable success and two of his plates, after Mauve and Daubigny, received hon. mention at the Paris Salon. From engraving Mr. Walker gradually turned to painting, and his works in watercolor and oil were regularly exhibited at the Boston Art Club, and throughout the country until 1910. He was actively interested in the Boston Art Club, and for two years served as its vice-president.

To Mr. Walker should be given credit for bringing to public attention and perfecting the monotype process of individual art expression, exhibits of which were held in Boston, N. Y., and London, where they attracted wide interest. For the past 45 years he was a discriminating collector and dealer in works of the master painters; with a studio at 20 Beacon St., Boston. He was responsible for the art collections of the late Joseph Jefferson, William C. Cotton, Francis Wilson and others.

Hispanic Museum Purchases

A landscape by William Sanger, "City of Vigo," originally exhibited at the Touchstone Galleries and at the Stuyvesant Club, has been bought by the Hispanic Society of America, and added to its permanent collection. This painting was among a number completed in Spain in 1917 and 1918. The Hispanic Society have also acquired Mr. Sanger's entire 30 water color drawings of the "Portico della Gloria, Santiago Cathedral" (Santiago, Spain), which will become permanent records of the Museum.

LONDON LETTER

London, April 7, 1920.—A short time ago considerable amusement was caused at a certain salesroom by a bidder forcing up the price for a number of worthless prints and paintings that otherwise might have gone for a few shillings. There was, however, method in the gentleman's madness, for as he afterwards disclosed, the cause for his enthusiasm lay, not in the pictures at all but in the frames, whose present-day value was considerably above what he was ostensibly bidding for the works which they held. Indeed, in view of the exorbitant present-day charges for frames, this method of securing them seems the most economical. Continental mouldings have ceased to find their way over here for the time being and well seasoned wood for framing purposes is hard to obtain. But framing difficulties do not by any means exhaust the list of trials under which artists are laboring just now. Studio rents have risen in as great proportion as the prices of frames, so that the impecunious painter is in a worse plight than ever. There are many demobilized artists who have not been able to secure a studio even at an advanced rent, and who have been waiting a year and more for some place where they may recommence work. For people who are dependent for their livelihood on proper accommodation in which to carry on their work, the situation is especially serious, especially as at present there seems no prospect of its improving.

Exhibitions Now On

There are a number of interesting exhibitions open just now outside the Bond Street area. For instance, the Goupil Gallery has a display of paintings and drawings by British and foreign artists, which contains a number of canvases that one would be sorry to miss. Among them, the "Hammersmith Bridge on Boat-race Day," of Walter Greaves, a work which must have had a good deal of influence on post-Whistlerian art. In it facts are stated with a simple, bald directness that ignores effect in its search for absolute truth, and the result, although uncompromising, is a quite extraordinary actuality. Close by are some paintings of inanimate objects, such as glass bowls, silver boxes and books, drawn with a consummate finish by William Nicholson, who brings such refinement and technique to bear on his studies that commonplace things acquire thereby an interest which one would hardly have credited them with.

At the Leicester Galleries there is a show of landscape work by James Henry, pleasant, facile studies without any great display of individual vision. At the Mansard Gallery, the "X Group," so called, because it consists of 10 members, is showing what it can do in cubes and angular geometrical designs generally. Occasionally, as in the Wadsworth mining impressions and Ginner's hillside villages, one gets a glimpse of the inner workings of the artist mind, but on the whole, one is left with a confused recollection of vivid color and harsh, unsympathetic drawing, which conveys but small idea of the impressions which the painter has set out to convey.

Lottery of First Editions

Why certain first editions should fetch prices so greatly in advance of others, is one of the mysteries of the salesroom. One might reasonably have expected first editions of John Bunyan, for instance, to stand the test of the auctionroom creditably, yet at Sotheby's some rare examples recently brought in only a few pounds. Fashion seems to reign here as elsewhere and no doubt those who have the courage to buy now at these trivial prices, may before long have cause to congratulate themselves on their investments.

The gold frame, that in the past has been as the laws of the Medes and Persians, so far as the requirements of the Royal Academy has been concerned, is no longer to be the sole setting permitted at Burlington House, for a merciful announcement has just been issued by the Council to the effect that other frames will be admitted this Spring. This comes as a relief to the impecunious artist, for at present, framing of any type is an expensive matter, and a frame of gilt is a costly affair indeed. In issuing notice of their decision, the Committee have uttered, however, words of warning in regard to frames of too flamboyant a character, a rather necessary precaution in these days when fancy is apt to run riot in this respect, both as to color, design and material.

A Modern Cartoon

It will be remembered that Max Beer-bohm was commissioned by Lady Wernher at a certain Red Cross Sale for the sum of 160 guineas, to carry out a cartoon (or shall it be called a caricature?) of the aspect of Christie's during the progress of one of these undertakings. I have not seen the work but hear that it is now in its place in the salesrooms in the company of other drawings of a similar nature by such men as Rowlandson and Gillray. The cartoon must afford unending delight to the frequenters of Christie's, for it includes among its notabilities, not only the prominent figures of the salesroom staff but many of the interesting personalities who throng it on occasions of interest. It will doubtless prove of real historic interest to generations to come.

L. G.-S.

CHICAGO

The annual Architectural show, the collection of paintings by Saugatuck summer school artists, and an exhibition of the late work of Stephen Haweis, compose an interesting program for the month at the Art Institute. The Architectural show is unusually well arranged and the combination of sculpture and fine furniture loaned by various manufacturers, gives the galleries a delightful aspect. The Saugatuck Summer School gives one summer, if nothing more, plenty of sun and warm pulsating air. The Alumni prize was awarded to Edith Hammond and hon. mention to Edgar A. Rupprecht.

Stephen Haweis creates something of a flutter with his way of doing things and his strange inspirations from southern seas. He has spent the last few years at Nassau, Bahamas, and paints impressions of the tropics and their island peoples. He has a decorative sense scarcely second to the Japanese and he must be given credit as the first painter indulging in the 'triangular sectional' who has done it with any artistic consistency. This is because he has used his slices and planes decoratively and placed them according to the requirements of design.

The Arts Club makes a distinguished showing with a group of paintings by William Glackens, Robert Henri, Ernest Lawson, Maurice Prendergast, and a 'one-man' exhibition of 26 canvases by Robert La Montagne St. Hubert, late of the army of France. The first mentioned group are too well known to require more than mention and the observation that their entries are all such as represent them at their best. Henri is particularly impressive with his study of a Hawaiian Girl, a triumph of flesh and character painting and a beautiful bit of color. Robert La Montagne St. Hubert has a pensive and poetic way of presenting old Paris. His portraits are charming and there is a general grace and elegance about his work.

The 25th annual exhibition of the Palette and Chisel Club is now on in the Club rooms and is in every way a worthy offering. Among the 64 canvases are many gems. There are some new comers who show more than promise. This is the best of the Club annuals so far and should be well patronized.

Carson Pirie Scott and Company report a surprising increase in the demand for pictures by local artists. Their own efforts, as directed along lines laid out by Mr. Barrie are largely responsible for the general quickening of interest in the works of local men and the "Little Show" now on in these galleries may, in a measure, explain the record sales of the past week.

The Allegorical Paintings of Charles Claude Buck, now on exhibition at Thurbur's, are the topic of the hour. The 65 canvases cover the last eight years of his life, and are expressive of his love for fantasy and mystery. His portraits, on the other hand, are often feats of minute realism. He is a dreamer and a colorist of great preciousness.

Ten sales were under way during the first week of the William Jean Beaulieu watercolor show at Reinhardt's. His mastery of the medium is much admired by fellow artists and his interpretations of cities greatly enjoyed by the public in general. Mr. Beaulieu is doing considerable sketching and painting around Chicago.

The O'Brien galleries are showing some very choice etchings by August Lepere, fine impressions from famous plates, many of them first state and all among the first of a limited series. The opening of the new establishment on the Drive is set for May 1.

Evelyn Marie Stuart.

BOSTON

The first exhibition here by Arthur L. Halmi is on at the Vose Galleries. The collection is made up entirely of portraits done both in pastel and oil. All but one of the sitters are women and children, and include Mrs. George Jay Gould, Miss Edith Gould, Miss Gloria Gould, Lady Decies, Mrs. Anthony Drexel, Jr., Mrs. W. R. Hearst, Miss Mary Garden, Countess Paul Teleky, Mrs. Marshall H. Russell, Mrs. W. Sackett Duell, Miss Helen Halmi, daughter of the artist, and Mr. R. F. Cutting.

The walls of the old Architectural Club, Somerset Street, are hung with over 200 silhouettes, dating from 1841 to the present. The exhibition was held for the benefit of the Bryn Mawr Endowment. Silhouettes of notable men and women of 75 years ago, cut by the French artist Edouard, residing in Boston at that time, are shown as well as a large group by Miss Katherine Buffum.

At Goodspeed's Print Room, to April 24, Bert Poole is showing several groups of watercolors. Mr. Poole is a local artist of established reputation, having long been known for his varied artistic endeavors. He has been a newspaper man, cartoonist, illustrator, panoramic painter and interpreter in oil and water color. It was during the war as a member of the Shipping Board in the Camouflage Department that most of the "Wayside Sketches" were painted. The sketches include subjects on the Great Lakes from Duluth, Minnesota, to Cleveland, Ohio, and in the Eastern States from Maine to Florida.

Frank W. Benson is holding his annual exhibition at the Guild to April 17. It includes drawings paintings and etchings. The place of honor in the gallery is given to his notable "Open Window," the canvas which won the W. A. Clark \$2,000 prize in the recent Corcoran exhibition. As to Mr. Benson's etchings, many of which are shown for the first time, they are a joy. At present the success attending this artist's ever increasing output of new plates is nothing short of astounding, and no living American etcher can point to an equal material return from the sale of his etchings.

PHILADELPHIA

Some 104 paintings and drawings by members of the Phila. Water Color Club are shown at the Art Alliance until April 21. Most of the available space on the walls of the east and west galleries has been used for the display of groups of illustrations in color and black and white, good examples by well known workers in that branch of art already familiar to the public, in the pages of our magazines but not particularly interesting as noting any advance in the art of painting in watercolors. There are groups by Thornton Oakley, Elizabeth J. G. Eliot, Joseph Pennell, George Harding and Jessie Willcox Smith. C. C. Cooper exhibits 3 paintings in gouache, the treatment of one, "Rheims Cathedral" strikingly effective. Modern methods of painting are used by John J. Dull in a group of four winter scenes. Clara N. Madeira shows a pair of pure aquarelles "The Pool" and "The Pines" that have much charm of color. M. W. Zimmerman's Japanese style is represented in a group of four local subjects. F. Walter Taylor contributes drawings of London "Tower Bridge" and of Trouville. Emma L. Cooper, Alice Schille, Frank R. Whiteside, Fred Wagner, Susan H. Bradley and George W. Dawson, the latter with a charming "Garden at Ravello," are among the well-known artists contributing.

John McLure Hamilton has been nominated for the Presidency of the Academy Fellowship which is holding an exhibition of "Still Life" at 1834 Arch Street including Illustrations, Advertising and Design.

PARIS LETTER

Paris, April 7, 1920.

The Salon de l'Epatants, the Union Artistique ciao in the rue Boissy d'Angias—offers a somewhat sad spectacle. It would appear that the chief consideration of the artists exhibiting on these red-hung walls was to do nothing that might hurt the feelings of their fashionable clients and to help them to forget that life and time move. They are like those elderly coquettes who refuse to have mirrors on their walls. They would persuade themselves and others that spring-time is always with us, and to this delusion must be attributed the studies in facial massage and the wax images, the "exquisite" portraits by M.M. Humbert, Paul Chabas and Maxence, etc. A deal of admiration has accrued to Flameng's portrait of his son-in-law, the champion tennis player; M. Decugis holding his racket and standing in front of a net. There are also pictures of Field-Marshal Joffre by Dagnan-Bouveret, of President Deschanel by Bouchor and by Guirand de Scevola, Beraud, Serendat de Belzim, etc. Alexander Harrison's "Waves" is among the best outdoor work. Alston Knight's river is well-observed, transparent and running. Walter Gay's interiors are up to their usual mark.

In a totally different line but more pretentiously the "Section d'Or" exhibiting at the Galerie La Boetie is every bit as deficient in feeling and vividness. Really surprising is the obstinacy with which a movement receiving so little encouragement pursues its sterile way.

"Cubism" Art's "Panama"

"Cubism will be the Panama of art," said a dealer to me the other day, and a dealer too who also deals in very advanced work. It is quite possible, indeed, that those who have speculated in "cubist" stocks will lose heavily in them. As to those more intelligent and genuine artists who have thrown "cubism" off, or will do so, perhaps they will really find that the isthmus is a canal—for them!

Three Women's Shows

An American artist, Miss Grace Ravlin of Chicago, is showing her work at Marcel Bernheim's. She has a gift for light and color, for movement also, and her manner is frank and free. She has brought landscapes from Tunisia, Morocco, Mexico, even from N. Y., the last the most striking, perhaps because the least hackneyed. One of them shows a Fifth Ave. dealers' building with its flags out on Independence Day. The still-life is well-composed and soundly painted and in the richest hues on her palette. Four paintings by Miss Ravlin have been bought by the French Government, "Arab Women in the Cemetery and Tangier." This artist was awarded a silver medal at San Francisco. She is an associate member of the Beaux Arts.

Mlle. Louise Hervieu undertook a heavy task with the illustration of Baudelaire's "Fleurs du Mal" poems and it is paying her a tribute to say that she has come out well from the ordeal. The 85 drawings for the edition de luxe announced by Oildendorff, which the Bernheims of the rue Richepanse are exhibiting, are full of tragic feeling, nervous and incisive, in a word, strikingly clever and "brainy." They are black and white drawings depending on oppositions in light and shade, broad in execution, rich in detail, full of imagination, though, in a sense realistic. The display comprises another set of drawings for a second edition de luxe, "Le Livre de Genevieve" dolls, children, flowers, and all kinds of fancies, from toys to feathers, interiors to flies, jewelry and knick-knacks to which she conveys reality.

The Galerie Mouniou, 40 rue Marbeuf, at the corner of the Champs Elysees, is a new gallery exploiting young artists. Recently it has brought Mlle. Valentine Prax to light. "It is better," says a French proverb, "to deal with God than with his Saints." Thus this young lady would do more wisely were she to study Cezanne himself than his numerous disciples. However she must be praised for submitting to so severe a model at all, though it be vicariously.

Late Art News

A prominent dealer in the Place Vendome has, I am told, rented a mansion in the Rue Marbeuf for the display of his antiquities. The artists honored by purchases on behalf of the State at the Salon des Independants were, among others: M.M. Signac, Fournier, Edelman, Urbain, Mmes. Agutte (wife of M. Sembat, late Minister of State); and Jeanne Baudot. The delegates showed a partiality for still-life subjects.

Recent acquisitions for the Louvre comprise, besides Courbet's Atelier, a collection of drawings by Carpeaux, much of whose sculpture underwent many adventures at German hands in the museum of his native town of Valenciennes. Carpeaux is the author of the beautiful group to La Danse at the Paris Opera and of the monument in the Observatory gardens.

At the last meeting of the Société de l'Histoire de l'Art Français, presided over by M. Henri Stein, M. Moselius examined the life and work of the French painter, Louis Masrelle, who painted at the Court of King Gustav II of Sweden and decorated the royal apartments at Stockholm. M. C.

Samuel T. Freeman and Company

AUCTIONEERS

1519-1521 Chestnut Street, Philadelphia, Pa.

Announce the Exhibition and Sale of an
Important Collection of

Rare Antique and Early Period Furniture

In its original condition

IN THEIR GALLERIES ON

Monday and Tuesday, April 26 and 27, 1920

AT 10 O'CLOCK EACH DAY

Exhibition from Thursday, April 22, until the day of sale

Catalogs mailed upon application to

SAMUEL T. FREEMAN AND COMPANY

1519-21 Chestnut Street

Philadelphia, Pa.

PAINTINGS
BY
American Artists

WILLIAM MACBETH
Incorporated
450 Fifth Avenue - 40th Street - New York City

METROPOLITAN ART SCHOOL

MICHAEL JACOB, Director
LEO W. LENTELLI, Sculptor
PAUL W. BARLETT, Supervisor
CLASSES (Morning and Evening)
Color Mixing Color Juxtaposition
Color Harmonies Color Contrasts
For life, portrait, landscape, poster and costume designs
Classes in modeling, from life. Sketch classes
from life, 5-7 P. M.
Special Daylight Lighting for Evening Classes
Sherwood Studios 58 West 57th St.

J. FÉRAL
Ancient Paintings
7 RUE ST. GEORGES
PARIS

Galerie Brunner
11 Rue Royale Paris VIII
Paintings by Old Masters

LENNIE DAVIS
Pictures by Old Masters
7 Place Vendôme - - Paris

CH. POTTIER
Packer of Works of Art
Shipping Agent
PARIS :: 11 Rue Gaillon
(Av. de l'Opéra)

**Philadelphia School
of Design for Women**

Woman's Opportunity
Thorough training given in Design,
Illustration, Fashion Illustration,
Interior Decoration, Portrait Paint-
ing, Sculpture, etc.

ESTABLISHED 1844

Our graduates in every department
are in demand at large salaries.

Write for catalogue to Secretary

**Broad and Master Streets
PHILADELPHIA**

**NATIONAL ASSOCIATION OF WOMEN
PAINTERS AND SCULPTORS**

29th ANNUAL EXHIBITION

APRIL 11 TO MAY 1st, INC., 1920
Fine Arts Bldg., 215 W. 57th St.
Admission Free

TO LET—At Bar Harbor, large well
equipped summer studio, with two bedrooms,
etc. Well located. Edward B. Mears & Co.,
Bar Harbor, Maine.

FOR SALE—Two pair Canton vases, one
painting by Hondecoeter, six paintings by
Stegemann, one after Gainsborough, one
Delft jardiniere, one marble bust of boy.
Rossbach, c/o Art News.

HENRY REINHARDT & SON
**Old and Modern
PAINTINGS**

New York Chicago Paris
565 Fifth Avenue 536 S. Michigan Avenue 12 Place Vendome

COMING PARIS ART SALES

Paris, April 7.—The full height of the
auction sales season has been reached and
events follow each other in rapid and un-
interrupted succession. The coming sale
of the collection of Prince Alexis Orlov,
under Mr. Lair-Dubreuil and Me. Albinet
assisted by the "experts" MM. Jules Féral,
Marius Paulme and G. B. Lasquin will bring
before the art public pictures by great mas-
ters, of the utmost beauty, and drawings by
Tiepolo, of exceptional importance. Lovers
of early Italian art will wish to follow this
sale closely, for it comprises notable ex-
amples of that school.

The first item in the catalog is an Albani,
the "Toilette de Venus," composed with in-
comparable grace and technically, extraor-
dinarily perfect. A similar work by the
same Bologna master is at the Louvre. The
Venetian school is abundantly represented.
Canaletto is exemplified by an important
canvas, a view of "San Giorgio," a large pic-
ture (1m. 85 x 1m. 98) of supremely decora-
tive effect. The view is taken from the
Piazzetta, peopled with figures of noble
Venetians, merchants and young women.
There are also two very fine Guardi pen-
dants and representing the arches of the
Doge's Palace with a view of Venice. Two
pictures, also pendants, Canals with barges
and gondolas, are attributed to Guardi. Two
fine views of Verona by Bernardo Bellotto,
and a "Porte di Rialto" by Barbini, must
also be mentioned. Of the three remark-
able Tiepolos there is a "Man's Portrait"
of most expressive draughtsmanship, power-
fully and colorfully painted. The remain-
ing two are religious subjects. Two fine
portraits, attributed to Bronzino, have all
the appearance of authenticity. The same
applies to an admirable portrait of Guercino
by himself, a more perfect example than the
one in the Royal Gallery of Florence. Among
the portraits is an exquisite lady's
likeness, "Mme. Geraizoff," by Voiles, a
French artist of the 18th c. who was court-
painter in Russia and is little known in
France. A charming child's head by Greuze
is distinctive.

The collection is peculiarly interesting for
its splendid pre-Raphaelite specimens: a
"Holy Supper" by Giotto, a fine "Virgin and
Child" on a gold ground by Narde, the Flo-
rentine 13th century artist, and an impres-
sive "Christ" by Lorenzi Monaco. A cru-
cifixion by Van der Weyden is of the Tour-
nai master's most beautiful inspiration.
Two fine paintings by Cranach the Elder
represent a "Bacchanalia" and "Lot and
His Daughters." A superior Rosso shows
Venus weeping over the death of Adonis.

A feature of the collection are the 95
drawings of religious themes by G. B. Ti-
epolo. These drawings, relieved by sepia
washes, are done with a brilliancy, an ele-
gance, a lightness and a certainty of touch
which are a delight to the connoisseur and
the artist. A delicate light plays about the
figures, whose attitudes are incomparable
for grace and style. Some very high bids
await these marvels.

Willems Collection

The sale of the collection belonging to
the late M. Willems, of Brussels, at the
Galerie Georges Petit, 8 rue de Séze, Mon-
day, May 3, will be one of the most notable
of the season. Its interest will be more
in quality than in quantity, for the 50
specimens it comprises are of the choicest.
Among them figures the "Battle Between
the Demons and the Angels," by Rubens,
which formerly belonged to Sir Joshua
Reynolds. This painting, of small size, has
rare movement and vigor. Its dimensions
(47 cm. by 52 cm.) show that it is, probably,
an advance study entirely from the master's
own hand which, as is not always the case
for his larger decorative works were gen-
erally carried out for the greater part by his
pupils. There is also a fine man's portrait
by Rubens.

Lovers of Corot paintings will be glad to
know that the sale will bring out three of
beauty and importance. The finest, "Les
Bergers d'Arcadie," a classical landscape, is
a noble composition, evincing all the power
and the style of the master, his feeling for
nature and beauty, and is one of his most
successful works. It figured at one time in
the Desavary collection at Arras, and was
included in the exhibition of Corot's works

held at the Ecole des Beaux Arts in 1875.
Another Corot, "Souvenir des Marais de
Fampaux l'Aube" is an admirable example
of those effects in quivering silvery light
Corot delighted in, while the third, the
smallest, "L'Etang de Viroflay," interprets
one of those charming landscapes in the
environs of Paris which were ever his chief
source of inspiration.

The collection will be sold by Mm. Lair-
Dubreuil and Henri Baudoin, assisted by M.
Georges Petit and M. Jules Féral as
"experts."

Sale of the Beurdeley Collection

The Beurdeley collection which will go on
sale at the Galerie Georges Petit, 8 rue de
Séze, Thursday and Friday, May 5-6 next,
transcends the scope of the usual private
collection, as it is really a small museum
with its 200 and more pictures, 133 of which
are by modern artists.

Like the Willems collection to be sold
May 3, the "1830" school is largely repre-
sented, but in the present collection it may
be said to be complete, comprising examples
of Dupre and Millet as well as of Daubigny,
Rousseau, Troyon, Jacque, Decamps and
Diaz. It also contains five Corots, among
these "La Route, paysage de la Côte d'Or,"
"Un moine lisant," which is from the Denis
Cochin collection; a "Little pond at Ville
d'Avray," the "Old Peasant's Cottage," and
a Roman landscape, dated 1835. Two strong
pictures by Courbet (a seascape and a beau-
tiful woodland scene), who is so fashionable
just now, must also be mentioned, in ad-
dition to landscapes by Jongkind, Lépine,
Sisley, Michel, Guigou, Frank Boggs and
Ziem.

Again, among the modern painters, Ingres
is represented by an "Odyssey," a fine alle-
gorical figure in the artist's grandest man-
ner. "La Fillette à la Poupée" is a charming
thing by the severe David. Two pictures
by Chasseriau, "Venus Anadyomène," whose
fame is at last recognized but whose works
are very rare, are especially notable. This
great artist, who forms a link, as it were,
between Ingres and Puvis de Chavannes,
was one of the finest figure painters of the
19th century. A striking picture by him of
two sisters was recently purchased for the
Louvre. The unique example in the Beur-
deley collection was exhibited at the Salon
of 1839. The modern works comprise, also,
paintings by Monticelli Ricard, Couture,
Fix-Masseau and some ten pictures by
Forain.

The old masters comprise a "Christ," at-
tributed to Botticelli and an "Ecce Homo,"
by Albert Bouts, a portrait of Marie de
Médicis, presumed by Pourbus the
Younger; a Venetian Doge by Tintoretto; a
superb man's portrait by Moroni; a "Por-
trait of the Artist by Himself," by Mignard,
and examples of Tiepolo, Murillo, Ribera,
Watteau, Raeburn, and Reynolds, some fine
anonymous portraits of the British school;
a portrait of Madame du Châtelet by Lar-
gillière; a "Portrait of a Little Girl" by
Carle van Loo, and a man's portrait by
Heinsius.

The sale will be directed by Me. Lair-
Dubreuil and Me. Henri Baudoin, assisted
by MM. Georges Petit and Hector Brame
as "experts" for the modern works, by M.
Jules Féral for the old masters and by MM.
Mannheim for the sculpture and tapestries.

LONDON SALESROOM PRICES

The last week in March was a busy one
in the salesrooms. At the Lansdowne Sale
at Sotheby's the Rembrandt pen-and-bistre
study of a man in a broad-brimmed hat,
went for £3,300 to a French dealer, bidding
under the name of "Stone." Messrs. Col-
naghi secured a large number of drawings
by various Masters, among them several
chalk drawings by Boucher, two pen draw-
ings by Canaletto, and studies by Andrea
del Castagno. A Holbein drawing went to
Messrs. Dowdeswell for £500 and another
to Messrs. Agnew for £210.

At the Yates-Thompson Sale at Sotheby's,
Mr. Quaritch was the chief purchaser of the
Mss., in conflict with buyers from Europe
and America. £8,000 was paid by him for
the Paduan Psalter, and £6,700 for the
"Speculum Historiale." For the Durham Mss.
of the 12th century illustrating the Ven.
Bede's Life of St. Cuthbert, Mr. Quaritch
gave £5,000.

ESTABLISHED 1900

The Ehrich Galleries

Dealers in

Paintings by "Old Masters"
707 FIFTH AVE., at 55th St., NEW YORK

IMPORTANT works of the
"Old Masters" are to be
found in our galleries at all
times. Notable and rare ex-
amples are constantly being
acquired by us. Paintings
purchased from us are always
exchangeable at the full
purchase price.

Bonaventure Galleries

601 FIFTH AVE. NEW YORK
near 48th Street

BOOKS - - ENGRAVINGS
DRAWINGS - FURNITURE
ART OBJECTS - PAINTINGS

**ANDERSON
ART GALLERIES**

426 S. Michigan Ave. CHICAGO

Foreign
American **PAINTINGS**

THURBER ART GALLERIES

**American and
Foreign Paintings**

75 EAST WASHINGTON STREET
CHICAGO, ILL.

REVELL & CO.

Oriental Rugs

CHICAGO

Wabash Avenue and Adams St.

The Pennsylvania Academy of the Fine Arts

The Oldest Art School in America
Summer School at Chester Springs,
Chester County, Pa.



Open-air instruction. High, rolling land. Beau-
tiful and historic scenery. Tennis courts, croquet
grounds, etc. Board (including tuition), \$12.50 per
week and upwards. Open now. No student, without
special permission, will be accepted for less than
two weeks. Send for circular. Reference required.
Resident Manager, D. Roy Miller
Chester Springs Chester County, Pa.

National Academy of Design

95TH ANNUAL EXHIBITION

Brooklyn Institute of Arts and Sciences
EASTERN PARKWAY, BROOKLYN
10 A. M. to 6 P. M. Thursday evenings
Sundays, 1.30 to 6 P. M.

EXHIBITIONS—APRIL

Inness, Landscapes

Torrey, Portraits

Ochtman, Landscapes

Bolin of Buenos Aires, Cartoons

**Miss Rockwell, Pastel Portrait Sketches
of Children**

AINSLIE GALLERIES

615 FIFTH AVENUE

Near 50th Street

NEW YORK

P. & D. COLNAGHI & CO.

(Established 1760)

Publisher by Appointment to King George



Paintings, Drawings, Engravings,
Etchings, Lithographs, Woodcuts,
by the Old and Modern Masters.

Experts, Valuers, Publishers

GALLERIES

144-145-146, NEW BOND ST.,
LONDON, W. I.

Cable Address, Colnaghi, Weado, London

SCHWARTZ Galleries

14 East 46th Street

Opp. Ritz-Carlton
NEW YORK

PAINTINGS
ETCHINGS
ENGRAVINGS

ARLINGTON GALLERIES

274 Madison Avenue, bet. 39th & 40th Streets

IMPORTANT
AMERICAN and FOREIGN
PAINTINGS

Phone, Wabash 6115

GERDA AHLM
RESTORER OF PAINTINGS

from the Royal Old Pinakothek at Munich,
Does Every Kind of Restoring Work on Paintings
ALSO CLEANING OF COLLECTIONS

1706 Auditorium Tower Chicago

FOR SALE—Very rare old Delhi
shawl. Made originally for Queen
Victoria. Workmanship and texture
so fine it is a museum piece. The only
one of its kind in existence. Sold to
close estate.—Thomas Foster, 5209
Woodlawn Avenue, Chicago, Illinois.

CALENDAR

NOTICE TO GALLERIES
Changes in the copy of advertisements and calendar
must reach the office not later than Wednesday
of each week.

ARTISTS' CALENDAR

Cincinnati Museum Association, Cincinnati, O.—
Twenty-Seventh Annual Exhibition of American
Art, May 29-July 31. Original Works by American
Artists not Before Publicly Shown in Cincinnati.
Executed in any appropriate Medium. Entries to
Be Made by May 1. Deliveries by May 6.

SPECIAL NEW YORK EXHIBITIONS

Ainslee Gallery, 615 Fifth Ave.—Paintings by George
Inness, Torrey, Ochtmann, Bolin and Miss Rockwell.
Arden Gallery, 599 Fifth Ave.—European and Amer-
ican Decorative Art, to Oct. 1.
American Museum of Natural History, 77th St. and
Central Park West—Pueblo Indian Paintings.
Arlington Gallery, 274 Madison Ave.—Selected Amer-
ican Paintings.

Art Alliance of America, 10 E. 47 St.—Art Schools
and the Trade. Selected Work from the Art
Schools of N. Y. C., to Apr. 24.

Babcock Gallery, 19 E. 49 St.—Watercolors by
Harry Spiers, to May 1.

Bourgeois Gallery, 668 Fifth Ave.—Oils, Drawings
and Pastels by Joseph Stella, to Apr. 24.

Brooklyn Museum, Eastern Parkway, Brooklyn—
Prints of the XVII and XVIII Centuries, mostly
Line and Stipple Engravings on Copper.

Brooklyn Museum, Eastern Parkway, Brooklyn.—350
Paintings by James J. Tissot, representing the Life
of Christ.

D. B. Butler & Co., 601 Madison Ave.—Decorative
Paintings, Early French, Italian and Dutch Land-
scapes, Marines and Flowers.

Catherine Lorillard Wolfe Art Club, 802 Broadway.—
Annual Exhibition by Club Members, to May 15.

Century Association, 7 W. 43 St.—Paintings by J.
Alden Weir, Memorial Exhibition, to April 26.
Admission by card only.

Daniel Gallery, 2 W. 27 St.—Group of Painters of
Today, to May 15.

de Zayas Gallery, 549 Fifth Ave.—Paintings by John
Covert, April 19 to May 1.

Durand-Ruel Gallery, 12 E. 57 St.—Modern French
Masters, to Apr. 24.

FRENCH & COMPANY**Works of Art**

6 EAST 56th STREET, NEW YORK

ANTIQUE TAPESTRIES
EMBROIDERIES

VELVETS
FURNITURE

Ehrich Gallery, 707 Fifth Ave.—Special Exhibition of
Important Paintings by Old Masters, extended to
April 24.

Ferargil Gallery, 607 Fifth Ave.—American Paintings,
to May 1.

Fine Arts Building, 215 W. 57 St.—29th Annual
Exhibition of the National Association of Women
Painters and Sculptors, to May 1.

Folsom Gallery, 560 Fifth Ave.—Paintings by Charles
Reiffel of the Silvermine Colony, extended to
April 24.

E. Gimpel & Wildenstein, 647 Fifth Ave.—Drawings
by Aubrey Beardsley, to May 1.

Gorham Galleries, Fifth Ave. and 36 St.—Spring
Exhibition of the Society of Young Sculptors,
to Apr. 24.

Grolier Club, 47 E. 60 St.—Work of Randolph Calde-
cott and Kate Greenaway, to May 22.

Howard Young Gallery, 620 5th Ave.—American and
Foreign Paintings.

Kennedy & Co., 613 5th Ave.—Old English Colored
Engravings, through April.

John Levy Gallery, 559 Fifth Ave.—Sculpture by
Willard Dryden Paddock, to Apr. 24. Paintings
of Field Dogs, by Percival Rosseau, to Apr. 24.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Mau-
rice Fromkes, to Apr. 24. Paintings by Felicia
Waldo Howell, to Apr. 24.

Metropolitan Museum, Central Park at E. 82d St.—
Open daily from 10 A. M. to 5 P. M., Saturday
until 6 P. M., Sunday, 1 P. M. to 5 P. M. Ad-
mission Monday and Friday, 25c—free other days.
Chinese and Japanese Brocades. Engravings by
Albrecht Durer.

Milch Gallery, 108 W. 57th St.—Etchings and Dry
Points by John A. Ten Eyck III.

Milch Gallery, 108 W. 57 St.—"Out of Door Paint-
ings," by Valentino Molina, Apr. 19 to May 1.

Montross Gallery, 550 Fifth.—Early Works by A. B.
Davies, W. J. Glacken, Robert Henri, Maurice
Prendergast, Marsden Hartley and Charles Pren-
dergast, during April.

Museum of French Art, 599 Fifth Ave.—Spring Loan
Exhibition of XVI French Art, Portrait Engraving
on Copper, to July 1.

National Academy of Design—Ninety-fifth Annual
Exhibition, Brooklyn Museum, Eastern Parkway,
to May 9.

National Arts Club, Gramercy Park—Annual Exhibi-
tion of the Society of Illustrators, extended to
April 24.

N. Y. Public Library, Fifth Ave. and 42d St.—
American Etchings of today, through April.

Persian Antique Galleries, Mad. Ave. and 61st St.—
Exhibition of Persian Antiquities to Apr. 24.

Pratt Art Gallery, Ryerson St., Brooklyn, N. Y.—
Prints in Color for American Homes, to Apr. 24.

Ralston Galleries, 567 Fifth Ave.—English XVIII C.
Portraits, Apr. 19 to May 10.

Rosenbach Galleries, 273 Madison Ave.—Rare Books
and Mss., to Apr. 26.

Salmagundi Club, 47 5th Ave.—Thumb-Box Sketches,
to Apr. 24.

Schwartz Gallery, 14 E. 46 St.—Paintings by Twelve
American Artists, Apr. 19-May 8.

Scott & Fowles, 590 Fifth Ave.—XVII and XVIII
Century Portraits by English and American Paint-
ers.

Touchstone Galleries, 11 W. 47th St.—Oils by Kath-
leen Houlihan, Apr. 19 to May 10.

556 Fifth Ave.—The Bakst "Dolls" Apr. 10-24. Etch-
ings by Auguste Lepere, to May 1. Portrait
Drawings of Children by Dorothy Swinburne Mc-
Namee, to April 22.

Whitney Studio Club, 147 W. 4 St.—Second Annual
Exhibition by Members, to Apr. 30.

ART AND LITERARY AUCTION SALES

American Art Association, 6 E. 23rd St.—The Tolen-
tino Collection of Gothic and Renaissance Furni-
ture. Early French Tapestries, Italian Primitives,
etc., Apr. 21, 22, 23, 24, 26 and 27, afts. Apr. 26,
Plaza Ballroom eve. Early American and British
Portraits with Other Paintings Collected by Frank
Buckley Smith of Worcester, Mass., Apr. 22-23
eves., Plaza Ballroom.

Anderson Galleries, 489 Park Ave.—The Oscar Wilde
Collection of John B. Stetson, Jr., of Elkins
Park, Pa., Apr. 23, aft. eve. Studio Effects of
C. Y. Turner, N. A., Comprising Indian and Colo-
nial Costumes, Books, and Paintings by American
Artists, etc., Apr. 22, eve. Library of Henry F.
Dupuy (Part Three), Apr. 19-20, aft. eve.

Oscar Wilde Book Sale

What is undoubtedly the greatest Collec-
tion of the Books and Mss. of Oscar Wilde
in existence will be sold by auction at the
Anderson Galleries Friday, April 23, next.
It is the collection of Mr. John B. Stetson,
Jr., of Elkins Park, Pa., who has been col-
lecting it ever since the death of Oscar
Wilde. There are original Mss., many of
them complete, of nearly all of the writings
of Oscar Wilde; first editions and presenta-
tion copies of all his published works long
series of autograph letters to the men and
women intimately identified with his life;
letters to him from well-known men and
women of the period, and a long series of
books relating to his life and works. It is
at once a collector's and a student's library
and contains the material for a detailed
history of the life and times of Oscar Wilde
that has yet to be written.

Getz Porcelain Sale

The sale of Oriental porcelains and art
objects, forming the stock of Edward G.
Getz, whose showrooms in a building in
45 St. are to be removed, on account of said
buildings coming down, held at the Ander-
son Galleries, afternoons of April 7-10 last
inclusive, brought a total of \$54,339.50.

The first session April 7 had total of
\$5,542.50, the second April 8 of \$8,868.50,
the third April 9 of \$9,007, and the fourth
and final April 10 of \$30,921.50. As the
sale was looked upon as a commercial one,
prices did not rule high.

CLEVELAND

Jean Julien Lamondant of the high heart,
whose devotion to his art not even the Ger-
man bullets which blinded him were able to
shatter, is represented at the Museum this
month by his virile studies for murals and
other decorative work, and by some of the
Breton land- and sea-scapes which he so
loved to paint in bright sunlight, before
palpitating light and color were shut from
his sight forever. The collection fills the
main gallery of the museum. Among the
American paintings recently placed on view
at the museum, is the beautiful "Dawn," of
E. Hodgson Smart, who is now in Rome
and will soon go to France to paint a por-
trait of Marshal Foch.

**CONSIGNMENT ARTS, Inc.**

Gainsborough Studios

222 West 59th Street

New York City

Selections from the Celebrated Collection of the late

H. Ephraim Benguiat

Famous Collector and Connoisseur, Eldest of [the] Benguiat Brothers, Founder and Head of the Benguiat
Art Museum. Consigned for sale by Mordecai Benguiat, Present Head of the Firm.

**Antique Tapestries, Sumptuous Textiles,
Oriental Rugs, Cathedral Ornaments**

Including many of the Finest and Most Beautiful Art Treasures Ever Offered for Public or Private Sale

Exhibition and Private Sale Now Open**DUVEEN BROTHERS**

PARIS—NEW YORK

TAPESTRIES

PORCELAINS

OBJETS D'ART

Vernay

Old English Furniture—Old
English Pottery—Old Eng-
lish Glass—Old English Sil-
ver—Old English Pewter.
Original Examples.

New York, 10, 12, 14 E. 45th Street
London, W. 217 Piccadilly

Bourgeois Galleries

Old and
Modern Masters

668 Fifth Avenue New York

Ferargil Galleries

607 5th Avenue, at 49th Street

American Paintings

T. H. Russell

F. N. Price

MAX ROTHSCHILD

Old Masters

THE SACKVILLE GALLERY

28 Sackville Street

LONDON, W.

LONDON PARIS FLORENCE ROME

Hudson Forwarding & Shipping Co.

Custom House Brokers
and Forwarding Agents

24 STATE STREET NEW YORK, U. S. A.
TELEPHONE BOWLING GREEN 5696-5697-5698

We specialize in clearing through Customs
ANTIQUES, WORKS OF ART, PAINTINGS, etc.
WE HAVE EXCELLENT FACILITIES FOR HANDLING
SHIPMENTS TO OR FROM ALL PARTS OF THE WORLD

EXHIBITIONS AND SALES

AT THE

ANDERSON GALLERIES

489 Park Avenue

[THE LIBRARY OF
HENRY F. DEPUY
(PART THREE)]

To be sold Monday and Tuesday afternoons
and evenings, April 19 and 20,
at 2:30 and 8:15

THE STUDIO EFFECTS
AND PAINTINGS
OF THE LATE

C. Y. TURNER, N. A.

To be sold Thursday evening, April 22,
at 8:15

The OSCAR WILDE

COLLECTION OF
JOHN B. STETSON, JR.
ELKINS PARK, PA.

The greatest Collection of the Works of
Oscar Wilde that has ever been formed

To be sold Friday afternoon and evening,
April 23, at 2:30 and 8:15

Sales conducted by Mr. F. A. Chapman

COMING ITALIAN ART SALE



SIGNOR RAOUL TOLENTINO

The present art season, which has been one of varying fortunes, will draw towards its close next week, somewhat spectacularly, with a sale of Italian works of art and furniture, by all odds the most important offering that has been made this year at the American Art Galleries, where it will be dispersed by Mr. Thomas E. Kirby on the afternoons of April 21-24 inclusive, and those of April 26-27, with an evening session, for the pictures, in the Plaza Ballroom, April 23.

The sale will be a notable one for many reasons. In the first place, Signor Raoul Tolentino, whose collection is to be dispersed, is a dealer well known to the community, due to his many years of residence here, during which he succeeded in placing himself in an enviable position, while in the second place the collection is the outcome of much patient effort and of a vast amount of knowledge on the part of the collector. Apart from all this, the increasing interest in Italian furniture, pictures, bas-reliefs and works of Renaissance Art in general, will materially help to make the sale one of the season's leading events.

Two things are especially to be noted concerning the collection, first that the genuineness of the articles, offered for sale, is beyond any cavil or question, as most of them are absolutely in their original condition, and second, that the selection has been so wisely made that no particular class of objects is favored at the expense of others. Thus, those who find an interest in furniture will be equally attracted, with those whose acquisitive desires lead them to the consideration of pictures, stuccos, wrought iron or textiles.

Thus those whose inclination leads them to furniture will find distinguished Cassone, one with its front painted by Pesellino, and one in carved walnut designed by Michael Angelo. There are cabinets Tuscan and Ligurian, one with the arms of the Alighieri family, of which Dante was a member, one of the Amatorio type, and several, including

a veritable Jean Goujon, of French make, among them a marvellous Gothic piece, with painted doors from Chambéry. Tables and chairs are here in great number, some of the former of unusual size and beauty, such as a noble Priory table of unusual proportions, and one elaborately carved with Dolphins. Of the chairs, there is every desirable size and character, including almost unattainable Dantesca and Savonarola as well as Florentine arm chairs, covered with Petit Point and embroidery. Choir stalls, desks and Lecterns are also to be found.

The wrought iron is of especial interest in these days, when it is so difficult to find fine examples of undoubted authenticity. There are many Torchères, a set of beautiful Convent jalousies, wash basins, and a marvelous wrought iron bed, with only one similar, as far as is known, in this country. Among the stones and marbles are several mantelpieces by well-known sculptors, an Architrave or doorway, and one of the noblest Well heads that has been imported. It comes from Venice, has its original wrought iron superstructure, and the depressions in the base ordered by the Council of the Ten, for the benefit of the birds and pigeons which, even in the 15th century, were a feature of Venetian life.

Some Notable Pictures

The pictures are of extraordinary importance. Here, for instance, may be found an exceptionally fine example of Pier Francesco Fiorentino, a Madonna with the tower of San Minuto in the background, a signed Margharitone d'Arezzo, the famous Bigallo Triptych by Ambrogio Lorenzetti, a Madonna by Gianbono, that formerly hung in the room of the Poet-Soldier d'Annunzio and a multitude of primitives with gold backgrounds.

The stucco bas-reliefs have, among them, five examples of Donatello, four of which come from the old Bardini collection, as well as works by Ferrucci, da Maiano and Rossellino, while the glazed terra cottas, modeled by members of the Della Robbia family, are of prime import. Here is a lovely tablet by Andre della Robbia, and a bust of the Saviour by Giovanni, in the manner of Verrocchio, acquired from the Marquis Viviani, the last surviving member of the Della Robbia family. The Bronzes are excellent, among them at least two pieces by Riccio and a fine series of busts by Tosca. The Textiles form an exhibition in themselves, with such tapestries as the exquisite set of three panels from the factory known as the "Vieux Paris," 15th century Flemish weaves, many yards of velvets and brocades, and a number of cut velvets and embroidered covers, while especially noteworthy are the majolicas, which include examples from the kilns of Sema, Capagole, Faenza and Castelli. Doubtless to many the gem of the entire collection will be the Henri IV Dining Room, with its carved chimney pieces, and Bahut, and its Knights in armor, removed en bloc from the historic Chateau de Rosny, near Paris, as also the 16th century Library, also taken in its entirety from the Medicean Palace of Marradi, near Florence.

Finally it may be said that this extraordinary collection has been cataloged by Mr. Horace Townsend and has foreword by Seymour de Ricci.

Other prints, bringing higher prices, were "Le Petit Pont," by Charles Meryon, No. 215, first state, went to Lorenz, agent, for \$800; Meryon's "La Rue des Toiles, a Bourges," No. 223, second state, on green paper, formerly the property of the artist's father, to H. Hahlo & Co., for \$625, an original drawing of the same subject, finished study for the etching, No. 225 to Roullier galleries, Chicago, for \$410, and Rembrandt's "Portrait of Himself Drawing," No. 249, eighth state, also to Roullier for \$400.

The rare second state of Rembrandt's "Ecce Homo," No. 252, from the Mary Jane Morgan collection, went to Knoedler & Co. for \$400. Roullier paid \$600 for the landscape, "Mill-Sail Seen Above a Cottage," No. 257, only one state known, and Seaman, agent, paid \$330 for No. 262, "Portrait of Cornelius Claes Anslou." Two mezzotints by W. S. Reynolds, "The Thrasher" and "The Sower," after R. Westall, Nos. 271 and 272, went to J. P. Sabin for \$500, and Martin Schongauer's "St. Christopher," an engraving, No. 283, to Roullier for \$240.

Whistler's "The Kitchen," No. 310, third state, went to F. Meder for \$850; "The Lime Burner," No. 313, second state, to Roullier for \$625; "Becket—the Fiddler," No. 315, fourth state, to Edwin Mayler for \$575; Hahlo & Co. paid \$725 for No. 318, "The Little Lagoon," second state; "The Traghetto," No. 319, second state, went to Mayler for \$525; "Riva No. 1," No. 320, third state, to Meder for \$650, and "The Mast," No. 321, sixth state, fine impression, to J. H. Post for \$370.

Of the Zorn etchings, "Portrait of Zorn and His Wife," No. 328, went to Keppel for \$825, and Hahlo paid \$1,500 for No. 320, the famous "Toast in the Idun." "Mlle. Emma Rasmussen," No. 331, fine impression, went to Max Williams for \$575, and No. 333, "Mona" went to Kurt Kahle for \$725.

Dietrich Picture Sale

The pictures owned by Mr. C. E. Dietrich of N. Y. and Millbrook, Dutchess Co., N. Y., were sold, with two Tapestries, at the Anderson Galleries Thursday and Friday eves. last for a total of \$27,042.50.

The works offered were, with a few exceptions, such as the admirable canvases by Mathieu, the modern Belgian, and the two superior examples of William and James Hart, Americans, modern German "story" pictures which are not the vogue in this country at present, and most of which were too large to be easily saleable. Hence the prices did not rule high.

The total for the first session, April 8, was \$27,042.50 for 75 numbers. The top price announced was \$4,200, given by G. Frank Muller, agent, for a large Isabey, "After the Sea Fight." Mr. J. B. Williams paid \$1,555 for a canvas, given to Jan Brueghel, "The Shops," and the same amount for a companion picture, also by Brueghel, "The Market Place." The same buyer paid \$926 for an attributed Canaletto, and \$1,000 for F. Francken's "Presentation in the Temple." Mr. G. B. Gordon paid \$1,350 for a large and attractive example of Charlet, "The Parrot Charmer"; \$1,550 for a fine landscape by James Hart (one of the best works offered) and \$1,350 for "The Matinee," an attractive Interior with figures by the modern German Paul Meyer.

A "Portrait of Mary Stuart," attributed to Clouet, went to G. Frank Muller, as agent, for \$1,150, and Miss H. Counihan, agent, paid \$1,350 for "The Village Church," attributed to Corot. "Temptation of the Magdalen," by Couture, went to C. S. R. Drake, agent, for \$2,200, also "Forest of Fontainebleau," attributed to Diaz, for \$1,000. To Miss Counihan, who bought for Mr. T. B. Walker of Minneapolis "The Drinking Man," attributed to Hals, went for \$1,650.

The total obtained at the second session April 9, which was largely attended, was \$82,662.50, which, added to the first session's total of \$27,042.50, made a grand total of \$109,705.

The top prices for the pictures was \$4,750, given by Miss Counihan as agent, acting for a Minneapolis collector, for No. 111 a large "Crucifixion" attributed to G. B. Tiepolo, and the same amount for No. 118 a self portrait, attributed to Titian. The same buyer, as agent, purchased No. 80 "Madonna Holding Palms," attributed to Murillo, for \$4,500 cash, and Nos. 89 and 90 a "Portrait of a Man and Woman," attributed to Holbein for \$3,750 each. A "J. B. Williams" gave \$2,800 for No. 97, "Thetis Receiving the Arms of Achilles," attributed to Rubens, and \$1,050 for No. 81, "Portrait of Anna M. Hefft" by Caspar Netscher. Mr. G. Frank Muller, as agent, paid \$2,600 each for Nos. 108 and 109, two large decorative ovals attributed to G. B. Tiepolo, and \$2,550 for No. 110, another large panel—the best of the attributed Tiepolos—"Apollo Receiving Homage," and \$1,300 for No. 130, a large and fine upright "Heart's Awakening," a Paris (1880) Salon work by Anatole Vely. To W. M. Grant, as agent, went No. 113, a "Crucifixion," attributed to Roger Van der Weyden.

Mr. F. R. Drake, as agent, paid \$1,000 for No. 102, "The Smoker," attributed to Teniers the Younger, \$525 for No. 96, "The Hill Pond," attributed to Rousseau, while Mr. E. E. Alberti gave \$675 for No. 100 "Arabs in the Desert," given to Schreyer. Mr. J. B. Gordon, as agent, paid \$1,400 for No. 85, "The Carrara Marble Quarries" by C. H. Poingdestre.

Miss Counihan as agent also bought No. 76 "Autumn Woods" by Peter Paul Muller for \$1,550, and G. Frank Muller, as agent, No. 86 "Fall of Cardinal Wolsey" by L. J. Pott, for \$800.

Two large and unusually fine Brussels early XVII C. Tapestries, 11 ft. x 14 ft. 7 in., and 10 ft. 10 1/4 in. x 12 ft. 11 in., portraying the "Story of Bacchus," woven in wool and silk with signature of the weaver Jan Raes, the elder, of Brussels, sold, the smaller for \$14,500 and the larger for \$14,750 to P. W. French and Co.

Stout Oriental Library Sale

The Oriental Library, formed by Dr. Arthur Purdy Stout of N. Y., was sold in two sessions at the Anderson Galleries Monday and Tuesday afts. last, Apr. 12-13, for a grand total of \$3,608.55. The first session's total was \$1,835.55, and that of the second \$1,773. The more important items were sold at the last session. The top price of \$260 was paid by Mr. M. Wolff as agent for the earliest edition of the "Novus Orbis," containing the voyages of Cata-mosto; the three voyages of Columbus, Nino, Pinzon, Vespucci, Cabral and part of the Fourth Decade of Peter Martyr. This work is extremely rare, as it contains the map by Sebastian Munster.

Mr. C. W. Gordon paid \$250 for an edition of Ptolemy edited by Michael Servetus, valuable for its association with the execution of the editor in 1553. Mr. L. C. Harper bought an edition of Richard Eden's "The History of Trauayle in the West and East Indies" for \$175.

Eymonau-Benguat Textile Sale

A collection of sumptuous Textiles and Embroideries, formed by M. E. Eymonau of Paris, and of remarkable rugs, formed by Mr. Vital Benguat of Paris and New York, was sold in three afternoon sessions, April 8, 9 and 10 last, at the American Art Galleries, and at one evening session in the Plaza Ballroom, April 9 last. The grand total for the sale was \$447,277.50.

The total of the first session Thursday afternoon Apr. 8 was \$37,660. The top price, or \$2,600, was paid by Bernet, as agent, for No. 110 a XVII C. Aubusson tapestry (9 ft. x 15 ft. 9 in.) and the same buyer gave \$1400 for No. 107, another Aubusson tapestry (9 ft. x 14), while Mr. F. Baumeister gave \$1270 for No. 109, an Aubusson tapestry "Gathering of the Manna."

At the second session, Friday aft. Apr. 9, a total of \$34,000 was obtained. The top price or \$6,100 was given by Mr. John T. Tony for a Flemish XVI C. Renaissance tapestry, No. 239 (11 x 15 ft.) "Royal Hunting Fete." Mr. W. H. Timken gave \$3,100 for No. 230, a Renaissance Brussels tapestry (10 ft. 5 x 12 ft. 9 in.) "Finding of Moses."

The third aft. session Sat. Apr. 10 brought a total of \$175,830. The top price, or \$15,000, was paid by Mr. Parish-Watson for No. 441, a Royal Ispahan XVI C. carpet (18 ft. 5 x 7 ft. 9 in.). Kent-Costikyan paid \$14,000 for No. 449, another XVI C. Ispahan Palace carpet (20 ft. 7 x 10 ft. 10 in.). To Mr. W. R. Hearst went No. 407, an early XVII C. Brussels tapestry "Triumph of Religion," for \$6,000.

The Evening Sale

The most important and interesting of the sessions was that of Friday eve, Apr. 9 in the Plaza Ballroom, which presented a strange impression to those accustomed to picture sales there, as it seemed as if a goodly portion of the Armenian, Italian and Greek art colonies of the country had assembled and the conversation of the spectators and buyers—very audible at times, was either in Armenian, modern Greek, Turkish or Italian, with now and then "English as she is spoke." There was a deal of excitement, especially over some of the announced high prices. The announced total of the evening sale was \$178,790, which, added to the totals of the three afternoon sessions, made a grand total for the entire sale of \$447,277.50.

Two gold-embroidered dalmatics with Biblical scenes in needlework, Spanish, XVI C brought the top price, going to Seaman, agent, for \$9,800. The second highest price was \$9,000, given by Mr. Parish Watson for a XVI century Ispahan carpet.

Among the higher prices were the following:

No. 264—XVI C. Petit-Point Cover; Philip Hiss	\$3,000
No. 265—Spanish Gothic Dalmatic (two); Lorenz, agent	3,700
No. 269—Spanish XVI C. Gold Embroidered Dalmatic; Lorenz, agent	4,200
No. 273—Gold and Silver Needle-Pointed Altar Frontal, XVI C.; Spanish; A. J. Towne	6,500
No. 278—Spanish Gold Embroidered Cope; Lorenz, agent	3,000
No. 282—Brussels XVI C. Tapestry; H. F. Dawson	4,900
No. 284—Flemish XVII C. Tapestry; Keller & Co.	6,100
No. 285—Italian XVI C. Tapestry; Leon Schinasi	4,900
No. 287—XV C. French Gothic Tapestry, Seaman, agent	14,500
No. 288—XVII C. Flemish Renaissance Tapestry; Mayorkas	3,700
No. 289—English Tudor Petit-Point Cover; H. F. Dawson	2,700
No. 290—Flemish XVII C. Allegorical Tapestry; Keller & Co.	5,300
No. 291—Flemish XVI C. Tapestry; K. Ellis	4,300
No. 292—XVII C. Beauvais Tapestry; K. M. Jamgotchian	3,500
No. 293—Flemish XVI C. Tapestry; Keller & Co.	6,100
No. 294—French Renaissance gold-enriched tapestry; Mayorkas	4,100
No. 307—XVI C. Ispahan rug; Mayorkas	2,850
No. 309—XVI C. Ispahan rug; Tabbagh	3,200
No. 310—XVI C. Ispahan rug; Parish Watson	5,700
No. 311—XVI C. Imperial Polish rug; Mayorkas	4,300
No. 312—XVI C. Ispahan carpet; H. G. Kelekian	6,100
No. 313—XVI C. Ispahan carpet; Kent Costikyan	4,000
No. 318—XVI C. Spanish carpet; Elliot C. Bacon	3,200
No. 319—XVI C. Ispahan carpet; J. F. Feder	3,700

John F. Wahl Print Sale

Prints by Richard Earlom and others forming the collection of Mr. John F. Wahl were sold at the American Art Galleries Tues. and Wed. eves. last, Apr. 13-14. The first session's total Tues. was \$11,544. The top price at the first session or \$825 was paid by H. H. Parke as agent for No. 37, a set of four colored mezzotints by Richard Earlom, "The Herb. Game, Fruit and Fish Markets." "The History of Laetitia," No. 139, six scenes, in stipple, by John Raphael Smith, after George Morland, went to A. Ackerman & Son for \$650. To Parke as agent went No. 23 by Charles Melchior Descourties, "L'Amant Surpris," and "Les Espiegles," two aquatints in color, for \$275. Duerer's "Virgin Holding a Pear," No. 31 went to James F. Drake for \$410; S. Arant Edwards' "Madonna," after Botticelli, No. 49, was purchased by George Busse for \$410; Edwards' "Nature—the Calmady Child," No. 51, went to Bernet, agent, for \$210; No. 91, a pair of color engravings after Angelica Kauffman, No. 106, went to M. K. Towne for \$420. Mr. Joseph Laroque paid \$240 for No. 93, a pair of stipples.

ART AND BOOK SALES

Jenkins Print Sale

The second and final session of the sale of the collection of prints formed by Mrs. Ellen Jenkins of Baltimore at the American Art Galleries April 8 last, brought in a total of \$35,960, which, added to the total of \$22,080, obtained at the first session April 7, as recorded in last week's Art News, made a grand total for the 335 numbers of \$58,040. The top price at the second session, or \$2,700, was paid by Seaman, as agent, for No. 264 of the catalog, a superior impression, first state of Rembrandt's "Ephraim Bonus," from the Alfred Morrison collection. No. 366, Rembrandt's "Landscape and Cottage and Dutch Hay Barn," from the H. S. Theobald collection, went to Mr. James F. Drake for \$2,550, and another Rembrandt, No. 267, "Jan Six," from the Kalle and Simpn collections, went to Mr. Drake for \$1,000 on his first bid. Whistler's "Nocturne: Palaces," No. 322, seventh state, brought the second highest price of the sale from Knoedler & Co., or \$2,600. "Zaandam," No. 323, second state, extremely rare, went to Kennedy & Co. for \$1,350, and "Little Venice," No. 317, only state, fine impression, went to C. W. Kraushaar for \$1,125.

Of a lot of colored mezzotints by William Ward, one, No. 297, "Outside of a Country Ale House," after James Ward, went to Kennedy & Co. for \$1,050. The seven Ward mezzotints brought \$3,040. Nos. 298 and 299, "Morning, Fisherman's Departure," and "Evening, Fisherman's Return," after paintings by Courbold, went to Kennedy & Co. for \$500 each, and to the same buyer went No. 300, "Compassionate Child," from the painting by James Ward for \$500.

LEWIS AND SIMMONS

*Rare Objects of Art
and Old Masters*

605 Fifth Avenue
NEW YORK

LONDON—180 New Bond Street
PARIS—16 Rue de la Paix

THE RALSTON GALLERIES

HIGH CLASS PAINTINGS
OF THE EARLY ENGLISH
& BARBIZON SCHOOLS

*Original Etchings
Colored Sporting Prints
& Old English Mezzotints*

367 FIFTH AVENUE—NEW YORK
AT 46th STREET

Charles of London
718 Fifth Avenue
New York

C. & E. CANESSA

Antique Works of Art

Paris: 93 Champs Elysees
Naples: Piazza di Martir
New York: 1 West 50th St.



Sangiorgi Gallery

Fine Arts △ Antiques △ Decoration
New York Studio: 55 E. 56th St.
ROME: BORGHESE PALACE

ARNOLD SELIGMANN

**Works
of Art**

23 Place Vendome, Paris

Arnold Seligmann, Rey & Co.
Incorporated
7 W. 36th St. New York

R. C. & N. M. VOSE

ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH
BARBIZON
AMERICAN
MODERN DUTCH

BOSTON

398 BOYLSTON STREET

O'BRIEN ART GALLERIES

PAINTINGS

by American and Foreign Artists

334 South Michigan Blvd.
CHICAGO

R. DUDENSING & SON

PAINTINGS by

George Inness A. H. Wyant
R. A. Blakelock Twachtman
and other American artists
45 West 44th Street Between Fifth and
Sixth Aves.

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE. NEW YORK

The Corner Art Shop

137 East 57th Street New York City
N. W. Cor. of Lexington Ave.

OBJETS d'ART

Paintings, Engravings, Etchings, Glass
Pewter, Sheffield Plate, Silver
Antiques and Curios

Proprietors
EMIL F. BEGIEBING JOHN SHOPE

Exclusive Screens Paintings

Established 1886

Buccini Studios

347 FIFTH AVE., NEW YORK

Murals Interior Decoration

JOHN LEVY

HIGH CLASS
PAINTINGS



559 FIFTH AVENUE

Scott & Fowles

ART
GALLERIES

590 Fifth Avenue

Between 47th and 48th Streets

NEW YORK

THE

Folsom Galleries

560 Fifth Avenue (Dreiser Building)
NEW YORK

AMERICAN PAINTINGS

DREYFOUS

582 FIFTH AVE. NEW YORK

Antique and Modern
WORKS OF ART

Furniture, Enamels, China,
PARIS Fine Leather Goods, Etc. LONDON

E. C. BABCOCK

Successor to Snedecor & Co.
Established by John Snedecor in 1852
Fine Quality Paintings

19 EAST 49th STREET NEW YORK

FRANK PARTRIDGE

*Old English Furniture
Antique Chinese Porcelains*

& WORKS OF ART

6 WEST 56TH STREET NEW YORK
26 King St., St. James', London

HENRY SCHULTHEIS CO.

American and Foreign PAINTINGS

Uptown Galleries

425 Fifth Avenue at 38th Street
Telephone Vanderbilt 2287

Downtown Galleries and Framing Dept.

142 Fulton Street

Telephone Cortlandt 2477-2478

F. Kleinberger Galleries, Inc.

725 Fifth Avenue

New York

9 Rue de l'Echelle
Paris

Ancient Paintings
Specialty Primitives
of all Schools
and
Old Dutch Masters

JACQUES SELIGMANN & FILS

57 Rue St. Dominique

(Ancien Palais Sagan)

PARIS

Jacques Seligmann & Co.
INC.

705 Fifth Avenue
NEW YORK

Young's Art Galleries

Paintings

by

American Artists

Art Notes and notices of current
exhibitions mailed on request
66 East Jackson Boulevard
CHICAGO

Satinover Galleries

IMPORTERS OF
Selected Old Masters

27 West 56th Street - New York

Arthur Tooth & Sons, Ltd.

Established 1842

High Class Paintings

New York: 709 Fifth Ave.

London: 155 New Bond street

Holland Galleries

(Established 1858)

American and Foreign Paintings

500 FIFTH AVENUE, NEW YORK

N. W. Cor. 42nd St.

KELEKIAN

Objets de Collection

709 FIFTH AVENUE - NEW YORK
2 PLACE VENDOME - PARIS
38 KASR-EL-NIL - CAIRO

London
Osaka



Kyoto
Boston

Peking

Shanghai

YAMANAKA & CO.

680 Fifth Avenue
NEW YORK

WORKS OF ART

FROM

JAPAN AND CHINA